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NINO MARTINI

Tenor of the Metropolitan Opera,
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His First Feature Picture, Here's to Romance, Had its World Premiere October 2nd at the Center Theatre, New York

BIG AND LITTLE "DICK" CROOKS
and the polar bear sharing a joke in Hammerfest, on their recent cruise. Little Dick wears a Lapp costume.

EDITH MASON and DINO BORGIOLI
both of the Metropolitan Opera, as Nanetto and Fenton, in the performances of Falstaff given at the Salzburg Festival under the baton of Toscanini. The photograph was taken on the stage during a curtain call. (Photo by Ellinger.)

NATHAN MILSTEIN,
violinist, at his summer home in the Swiss mountains.

EIDE NORENA and JOSEPH MESSNER,
the Domkapellmeister, on the steps of the Salzburg Cathedral on the day of Mme. Norena's concert in that edifice, at which she sang works of Bach, Handel and Hugo Wolf.

CHARLES WAKEFIELD CADMAN (centre)
is made an Indian chief by the Navajo Indians at the San Diego Exposition. The ceremony was held on September 4, the day that was set aside by the exposition as Cadman Day. The composer's Indian name is now Chief Odowa Waste (pronounced O-doe-a Wash-tay, and meaning "beautiful music"). Chief Shooting Star, great-grandson of Sitting Bull, officiated. There was an Aztec dance in full costume, a Welcome Dance and Sun Dance. Therese Kremer and Princess Tsianina were guest artists, singing Cadman numbers. (Photo by John Sirigo.)

THESE HANDS
(Marjorie Garrigue's) will make their New York debut at Town Hall on Monday evening, October 21.

A GAY GROUP AT THE LIDO.
Left to right (seated): Grena Bennett, assistant music critic of the New York American, Giovanni Martinelli and Gladys Axman. Standing: Larry White, Miss Martinelli and William Taylor.

MAUDE DOUGLAS TWEEDY
(second from the left) with three of her artist-pupils who studied at her summer camp at Wanakena, N. Y. Left to right: Florence Girton Hartman, soprano; Maude Douglas Tweedy; Jeanne Palmer, soprano, member of the Art of Musical Russia, Inc., and Ruth Krug, contralto.

HENRY F. SEIBERT, Mus. D.,
at his home in Pelham, N. Y., with "Fuzzy".

(See Inside Back Cover for Additional News Pictures)

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Elgar Music and Memorial At Three Choirs Festival

Late Composer Honored—New Works Premiered—Beecham Heads English Opera Company—Delius' Koango Produced

By CESAR SAERCHINGER

LONDON.—The major musical event of the month—the Three Choirs Festival—is one that takes place not in London but in the West Country which has contributed so much to the music of England during the past century. To Worcester especially, where this year's festival was held, the country owes much for it was the home of Elgar, and the 215th festival was overshadowed by the sad fact that he who was never absent from these events, is no more.

But the spirit of Elgar dominated even more than usual. Not only was his music performed—The Dream of Gerontius, The Apostles, the cello concerto and excerpts from other works,—but a great memorial window dedicated to him was unveiled in the Cathedral and blessed by the Bishop. For nearly a century Mendelssohn's Elijah has been given on the first day of the festival; the tradition was this year broken in honor of the beloved native composer, and the Dream of Gerontius occupied first place. The "Dream", probably Elgar's most inspired work, also inspired the artist who designed the window for its represents Gerontius on his death-bed with God enthroned above surrounded by the Heavenly Host singing Praise to the Holiest. The unveiling in the presence of the Bishop, the Lord Lieutenant of the county, the Mayor and the Corporation, proceeded to the sound of Beethoven's Equali for trombones and the Nimrod movement from The Enigma Variations—a sound portrait of one of Elgar's closest friends. Nothing could have been more appropriate and more moving.

Gerontius, sung as it is sung probably nowhere else, was conducted by Sir Ivor Atkins, the organist of Worcester, who divided the work of the festival with his colleagues from Gloucester and Hereford. Astra Desmond as the Angel distinguished herself among the soloists. Mendelssohn's Elijah, the Three Choirs specialty, was sung on the second day, and another great classic, Handel's Dettingen Te Deum was restored in honor of that master's 250th birth anniversary, after nearly sixty years. In this, a magnificent work of festive proportions, the choir displayed its great sonority, impressive especially to those who are unused to the singing of large English choral bodies. The trumpeters of the London Symphony Orchestra too did their noble best to add brilliance to the performance.

TWO NEW WORKS

Two new works were heard in the Cathedral (where all the concerts but one took place) namely Michael Angelo's Confession of Faith, by Dr. W. H. Harris, and Nebuchadnezzar, a new oratorio by Dr. George Dyson. The first takes its text from Wordsworth's poem, From the Italian of Michelangelo, and is set for baritone, chorus and orchestra; the second from the Revised Version of the Bible. Both are thoroughly competent and musicianly; neither rises to real inspiration. Harold Williams sang the solo part in Dr. Harris's work, with the dignity suited to it. The Dyson oratorio which the composer calls a "narrative in prose", is definitely that. Both composers conducted their respective works.

Holst's Hymn of Jesus, also a favorite at these festivals, had an uncommonly fine performance under Dr. Hull.

The only secular concert of the festival included three other novelties, a Cotswold Concerto for two violins and strings by Brent Smith (finely played by Yelly d'Aranyi and her sister Adila Fachiri)—pleasant but lengthy—and W. H. Reed's Somerset Idylls, holiday essays both, celebrating different parts of the English countryside; and Vaughan Williams' fantasia on two English folktunes, Greensleeves and Running Set—"village pump" music at its best.

ELGAR'S SILENT LEGACY

Coincident with the unveiling of the Elgar Memorial Window came the publication in The Listener (a first-rate weekly published by the B.B.C.) of manuscript fragments from Elgar's unfinished third symphony. This work was commisioned by the B.B.C. and was to have been first performed last year. When the composer died it was hoped that the work might be completed by competent hands, but that was not to be for Elgar on his death-bed left with one of his closest friends, W. H. Reed, the whispered injunction: "Don't let anyone tinker with it. . . . No one could understand". So the work, designed in four movements, which evidently would have contained some eloquent passages, must forever remain a fragment, dead to all but those who can hear with their eyes.

"PROMS" MORE POPULAR THAN EVER

The eight weeks of "Proms" are drawing to their close at the Queens Hall. Audiences have been large, often to excess, and street queues, are a common sight day after day. These concerts, now forty-one years old, remain one of the phenomena of English life. Beethoven nights are always crowded, Wagner nights ditto, and Bach is still a best-seller. The moderns too are gaining ground and popular audiences who show a liking for Stravinsky's violin concerto (played by Antonio Brosa), Busoni's Rondo Arlecchinesco, pieces and songs by Bartók and Mossolov are certainly not usual in most countries.

Among the out-and-out novelties (for England) heard this month was a piece by David Stephen called Coronach, an Elegy for strings by Herbert Howells and a suite by Arthur Bliss called Film Music—1935. Coronach is a lament for the fallen of 1914-18. Romantic in feeling with a touch

(*Continued on page 22*)

Naples San Carlo Program

NAPLES.—The following cartellone has been published for the new season at the San Carlo Opera: Nerone by Mascagni, conducted by the composer; Pelléas et Mélisande, with a French cast and conductor; Khovanstchina by Moussorgsky; Il Miracolo by Laccetti, and Monerita by Persico. Other works in the repertoire will include Damnation of Faust, Die Walküre, Turandot, Andrea Chenier, L'Elisir d'Amore, Ballo in Maschera, Gioconda and Traviata. The season will open, as usual, on December 26. The director will be Franco Capuana. B.

Roger-Ducasse Succeeds Dukas

PARIS.—Roger-Ducasse, French composer, has been appointed professor of composition at the Paris Conservatoire, succeeding the late Paul Dukas. I. S.

Worcester Festival Traditions Upheld in Seventy-sixth Year

Week of Gala Musical Events Conducted by Albert Stoessel Before Large Audiences—Bach's Magnificat, Elgar's The Music Makers, Hanson's Drum Taps and Wolf-Ferrari's La Vita Nuova Sung—Flagstad Appears on Artists' Night—La Boheme Concludes Series

By MARY L. STOLTZFUS

WORCESTER, MASS.—The Worcester Festival, that venerable and justly celebrated senior among American events of this kind, celebrated its seventy-sixth year during the week of September 30. Albert Stoessel presided for yet another year over the destinies of the six concerts, winning for himself and the forces under his command the ardent plaudits of the large audiences attending.

The distinguished array of soloists listed in the soprano category, Kirsten Flagstad, Josephine Antoine, Susanne Fisher, Louise Lerch and Margaret Halstead. Kathryn Meisle was the sole representative of the contralto register. The featured tenors were Frederick Jagel, Warren Lee Terry and Albert Gifford; baritones, Julius Huehn, Harold Boggess and Gean Greenwell. The only instrumental assisting artist was Mischa Levitzki, pianist. The festival chorus of 450 and the festival orchestra furnished the nucleus of the programs. Mrs. J. Vernon Butler was accompanist, Walter Howe, organist and associate conductor for the festival.

BACH AND ELGAR WORKS SUNG

The first concert on Monday evening was a choral program, opening with Bach's Magnificat in D. This seldom heard score, with its stately cadences and superb choral writing, had an exposition of nobility and strength at Mr. Stoessel's hands. The work calls for four soloists, and the individual passages served to display the fine vocal art of Miss Lerch, Miss Meisle, Mr. Jagel and Mr. Huehn.

Elgar's The Music Makers, set to an ode by O'Shaughnessy, is for contralto, chorus and orchestra. The composer has boldly limned his themes, and the chorus sang impressively. Miss Meisle's tones richly illuminated the interludes assigned her. A group of choruses by Handel came in conclusion, serving to demonstrate the vocal ensemble's virtues of cohesion, volume control and obedience to Mr. Stoessel.

ORCHESTRAL CONCERT

Tuesday evening was devoted to orchestral music, with Miss Antoine and Mr. Levitzki occupying the tonal spotlight. The orchestra was heard, without benefit of soloists, in the Academic Festival overture of Brahms, Strauss' Don Juan, the prelude to Wagner's Lohengrin and the Emperor Waltzes of Johann Strauss. Their excellent performance of these numbers served as a background for the brilliant success won by Mr. Levitzki in the Saint-Saëns concerto in G minor for piano and orchestra, and Miss Antoine in Mozart, Strauss and Meyerbeer arias with orchestra. The young soprano has a voice of exquisite quality, skilfully controlled, worthy of the acclaim the audience gave her. Mr. Levitzki's is an art mature, deep and vital. At the top of his powers, this pianist played in such a manner as to bring thunderous plaudits from his hearers.

YOUNG PEOPLE'S PROGRAM

Dedicated to the younger generation of music lovers, the third concert was held on Wednesday afternoon before a gathering of juveniles and their escorts. Mr. Stoessel, with Mischa Mischakoff, violin soloist, delighted the youngsters with music of Wolf-Ferrari, Mendelssohn, Beethoven, Rimsky-Korsakoff and Skelton. The "surprise" which the children had been promised consisted of a visit by Mrs. Edward MacDowell, attending the performance of her late husband's Tales by a Fireside, orchestrated by Arthur Plettner. Mrs. MacDowell herself played several of these pieces on the piano, for contrast and comparison with the or-

(*Continued on page 6*)

I.S.C.M. Has Successful Meeting in Prague

Festival, Transferred from Carlsbad to Capital, Includes Seven Performances of Operas, Chamber Music and Orchestral Works—Many Excellent Ensembles, Conductors and Soloists Heard

By GERTH-WOLFGANG BARUCH

PRAGUE.—The great number of music festivals taking place every year gives one the right to ask if such enterprises are still up to date. The large audiences interested in music are positive reply to the question, though the basic idea on which music festivals were originally founded has changed. Formerly the duty of festivals was the interpretation of important works as excellently as possible, and to give to music enthusiasts (who knew these works only out of music books) lasting, life-time impressions. In the present era, in which operatic and concert life has seen such tremendous expansion, it is rare that a musical performance is feverishly anticipated, and everybody knows how easy it now is, thanks to modern discovery and invention, for the entire world to make the acquaintance of any work or artist.

It would, therefore, seem useless that a city whose operatic-concert season throughout the entire year is one big music festival should offer special festivals. It was not at all advantageous that the International Society for Contemporary Music was compelled, for various reasons, to transfer its thirteenth reunion from Carlsbad to Prague. While every modern enterprise demands rare novelties, only first-class surprises could have changed the every-day musical life of the Czechoslovakian capital into a festival. Unfortunately this miracle was not achieved and many weeks of the local season were certainly more interesting than the seven evenings of the September 2-6 festival.

The festival's essential value was in the re-hearing of standard modern works, in a benevolent protection of the ascending generation, and in the collaboration of excellent artists. The debit side disclosed that most of the novelties presented are weak, mediocre, or merely well-constructed pieces, but included no exceptional utterance, no outstanding problem, no fascinating experiment. It is to be hoped that Barcelona, where the 1936 festival is to be held, will better understand the principal task of a modern music festival, by selecting works the performance of which means a bold venture.

OSTRCIL'S MEMORY HONORED

In memory of the late Otakar Ostrcil, operatic director of the National Theatre and president of the Czechoslovakian section of the I.S.C.M., the festival began with a performance of his opera Honza's Kingdom. Ostrcil died on August 20 at the age of fifty-six. He entered upon his conductorial career in 1908, which culminated with his engagement as chief leader of the first Czech opera house in 1920. His compositions include five operas, orchestral works, melodramatic ballads, chamber music, songs, and choruses.

Ostrcil's music to Tolstoi's tale of the simple Ivan (the libretto was done in collaboration with Georg Maranek) is tonal, thematic, often popular, folkloristic and tuneful. In point of polyphonic skill and intimate knowledge of vocal and instrumental means, the score may be considered among Ostrcil's best works.

Conducted by Frantisek Skvor, the opera, performed by the National Theatre, to Hanus Thein's stage management and Frantisek Kysela's settings, acquired many new admirers. Apart from the excellent King of Ludek Mandaus, the principal roles were taken by Otto Masak (Honza), Vilem Zitek (Devil), Ada Nordenova (Princess), Zdenek Otava (André), and Bronislav Chorovic (Ivan). Prof. Zdenek Nejedly, of the Czech University, made a speech in

(*Continued on page 22*)

Metropolitan Opera Roster Grows

Florence Easton and René Maison Added to Singing Personnel—Nino Martini and Queena Mario Re-engaged—Anatole Vilzak New Premier Danseur

Further additions to the Metropolitan Opera Association's roster of artists for this season are Florence Easton, Queena Mario and René Maison. Mmes. Easton and Mario, sopranos, are familiar to Metropolitan audiences. Mme. Easton returns to this company after several seasons in London. Miss Mario has been with the Metropolitan for some time.

Nino Martini, young Italian tenor, has been re-engaged as a member of the Metropolitan Opera Association for the coming season. This will be his third season with the company. Mr. Martini recently made his debut in a musical film, Here's to Romance.

Mr. Maison, Belgian tenor, sings French, German and Italian roles. He has concluded a recent engagement at the Teatro Colon in Buenos Aires, where he sang Siegmund in Die Walküre, Loge in Das Rheingold, Don Jose in Carmen and Julien in Louise. In Europe, Mr. Maison has sung at the Theatre de la Monnaie in Brussels, at Covent Garden in London, and at the Paris Grand Opera and in Monte Carlo. He has appeared in America with the Chicago Grand Opera and the San Francisco Opera.

NEW PREMIER DANSEUR

Anatole Vilzak will be the premier dancer at the Metropolitan Opera House and assistant to George Balanchine, *maitre de ballet* of the American Ballet which is in charge of the ballet features of the Metropolitan Opera. Mr. Vilzak arrived in New York on the SS. Lafayette, October 3, and at once began work with Mr. Balanchine for the ballets of the operas in the repertoire of the Metropolitan.

Mr. Vilzak, successor to Nijinsky in 1919 as premier dancer at the Imperial Opera House of St. Petersburg, then officially known as the Marinsky Theatre, became, in 1923, leading dancer of tlæ Diaghileff Ballet. He was associated with that group until 1928. Both Balanchine and Vilzak received their dance training as students in the Imperial School of Dancing in Russia. During the five years of Balanchine's association as ballet master of the Diaghileff Ballet from 1924 to 1929, Mr. Vilzak frequently appeared in leading roles of ballets of Mr. Balanchine's creation which included The Nightingale and Apollo, both to music of Stravinsky, and Prodigal Son to music of Prokofieff. Mr. Vilzak's recent activities have included dance appearances in London and Paris. He has also been active in the popular theatre, working for the English producer, C. B. Cochran, in London.

OPERA GUILD MEETS

Members of the newly-formed Metropolitan Opera Guild met on October 1 in the Hotel Pierre to lay plans for completion of the organization. Mrs. August Belmont, general chairman of the Guild, presided and described the purpose of the Guild.

Edward Johnson, general manager of the Metropolitan, discussed the relationship that will exist between the Guild and the Opera. Mrs. Herbert Witherspoon, secretary in charge of suburban branches of the Guild, told of the progress in organizing groups in the metropolitan area outside of New York City and in other cities.

"The purpose of the Metropolitan Opera Guild is not that of a money raising organization," Mrs. Belmont said. "Our aim as a group is to stimulate interest in the opera and to increase actual attendance. In this way, and only in this way, can the permanence of the opera as an institution be assured.

"Americans everywhere cannot help being proud of the fine traditions of the Metropolitan Opera House and the great performances given there that have made musical history. Nor can they be unmindful of the keen hopes that are stirring for its future.

"It is definitely starting on a new era with a program that promises to be of vital importance to music lovers. A new progressive viewpoint in the direction of operas will unquestionably put fresh vitality into the productions.

"While it is undoubtedly true that many who listen to the radio broadcasts of opera would be glad to help support opera in return for the pleasure they find in the programs, there has in the past been no direct way in which they might do so.

"Now, through a sustaining membership in the Guild, they may express their appreciation and help to support this great cultural institution which supplies the music for the radio program."

Mrs. Herbert Witherspoon, secretary of the Guild, who is organizing branches in the suburban communities and in cities outside the metropolitan area, reported progress in Westchester County and in New Jersey, where local units are already being formed. Mrs. Witherspoon also reported favorable response from several national organizations which have become interested in furthering the Guild movement through their memberships.

Dr. Alexander Russell, concert director of the John Wanamaker Stores, has called a meeting of the retail merchants of the metropolitan area to discuss their participation in the movement.

Four exclusive privileges for Guild members include: attendance at a dress rehearsal, opera lecture, preference in obtaining tickets for special performances, and informal group discussions with opera artists. Guild members may attend a dress rehearsal selected by the Opera Association for its special interest—a privilege never before extended to the public. The members will be guests of the Metropolitan Opera Association. One lecture of outstanding importance will be presented in the Opera House by an authority of international reputation. All possible preference will be given to Guild members and season subscribers who wish to obtain tickets for special performances, including the Wagnerian Festival, during which The Ring will be presented. Opera artists will meet from time to time with Guild members and take part in informal discussions of opera topics.

Sustaining memberships of ten dollars each entitle the member to one invitation seat each for the opera lecture and dress rehearsal. Contributing memberships at thirty dollars entitle the member to two invitation seats for opera lecture, two dress rehearsal seats, and two orchestra seats when available at any regular subscription performance during the fourteen weeks' season. Members subscribing one hundred dollars to become patrons are entitled to two invitation seats to the lecture, two for the dress rehearsal and one subscription seat in the orchestra for the regular opera season of fourteen performances.

NATIONAL JUDGES OF THE TEXACO "RADIO OPEN," AT RADIO CITY. Left to right, sitting: George W. Vos, special radio representative, The Texas Company; Queena Mario; Eddy Duchin; Helen Jepson; Louis A. Witten, of Firechief broadcast. Left to right, standing: Ernest V. Heyn, editor, Radio Mirror; Pierre V. R. Key, publisher of Musical Digest; Earl W. Wingart, Twentieth Century-Fox Films; R. M. Gillham, Paramount-Publix Pictures; Herbert Krancer, publisher, Radio Guide; Doron Antrim, editor, The Metronome; Leonard Liebling, editor, Musical Courier and music critic New York American.

Semi-Finalists Chosen in National Radio Amateur Contest

Semi-final winners in the National Radio Open Amateur Contest, conducted by the Texas Company throughout the country since last June, were chosen in New York on September 26 by a board of twelve judges.

The two women singers selected are Nyla Taylor of Lansdale, Pa., and Alice Corlett of Seattle, Wash. The two men winners are Lansing Hatfield of Baltimore, Md., and Tom Dawson of Devon, Pa.

Final winners will be determined by the radio audience. The two women finalists broadcast on the Texaco program on October 8, over an NBC-WEAF network, while the two men will be heard on October 15, at the same hour and over the same network. The votes of listeners will determine the winners. There are first prizes of $1,000 each to the best male and female singers, and second prizes in each class of $500.

The competing finalists will be brought to New York for the broadcasts at the expense of the Texaco Company.

Two honorable mentions were awarded by the judges.

In the women's class this award went to Ludi Mai Sensabaugh of Dallas, Tex., and in the men's division to James Shields of Hamilton, Ont., Can. In the event either of the semi-finalists is unable to appear on the prize broadcasts these two will be selected as alternates.

The board of judges was composed of Queena Mario, Helen Jepson and Nino Martini, of the Metropolitan Opera; Leonard Liebling, editor-in-chief of the Musical Courier and music critic of the New York American; Pierre V. R. Key, editor of the Musical Digest; R. M. Gillham, of Paramount-Publix; Earl W. Wingart, of Twentieth Century Fox Film Corp.; Ernest V. Heyn, editor of Radio Mirror; Herbert Krancer, publisher of Radio Guide; Doron Antrim, editor of Metronome; Eddy Duchin and Louis A. Witten.

Worcester Festival Marks Seventy-sixth Year

(*Continued from page* 5)

chestral version. She was received with the honor which consistently attends this widow of one of our great national figures.

Dr. Howard Hanson's Drum Taps and Wolf-Ferrari's La Vita Nuova held first attention on Thursday evening. The Hanson score is all-American, being a musical setting of Walt Whitman's poem of the same title. It is written for baritone, chorus and orchestra, and Mr. Huehn was the protagonist. His voice, with its virile beauty was an ideal projector for the forceful themes. Backed by the able chorus, he won his audience to keen enthusiasm for both composition and performance. Miss Halstead shared with Mr. Huehn the solo honors in La Vita Nuova, which is based on Dante's poem of that name. It is a rapturous, atmospheric expression in music of the passionate words of Dante. The Medieval character of the text is suggested in the music. Miss Halstead, singing with notable ease, tinted her solos with delicacy and subtlety. The chorus scored again in three excerpts from the sixteenth and seventeenth century composers, Peri, Carissimi and Purcell. Mr. Howe fulfilled his role of organist with consummate skill, and Gregory Ashman, pianist, made memorable the Dance of Angels.

FLAGSTAD IS FÊTED SOLOIST

Kirsten Flagstad's appearance on "artist night," the fifth concert, was not only her first appearance at this festival but her American concert debut as well. On this occasion the Norwegian soprano conquered yet another portion of the American music world. Opening with three Wagner arias with orchestra, she later sang Scandinavian and German songs, with Edwin McArthur at the piano. Her spacious, shining tones and the modesty and charm of her bearing made her audience her own from her first note. The orchestra and chorus rolled up another success to their and Mr. Stoessel's long score of achievements by their work on this evening. Each of these organizations had their own numbers, including a group of unaccompanied choruses by the American composers Noble Cain, Nathaniel Dett and Melville Smith. Mr. Stoessel's own Festival Fanfare, first performed at this festival in 1933, was the effective finale of the concert.

In accordance with Worcester Festival tradition, the last evening was devoted to opera. Puccini's La Boheme was sung in English, with Susanne Fisher as Mimi; Miss Antoine, Musetta; Mr. Jagel, Rudolph; Mr. Huehn, Marcel; and the other parts taken by Messrs. Boggess, Greenwell, Gifford and Terry. Alfredo Valenti was the stage director and Mr. Stoessel, the musical director. The presentation had spirit and artistic finish. The dramatic sequence was smooth and convincing, the musical element high in quality. Miss Fisher made an ornamental Mimi, appropriately wistful, and the varying moods of the role found reflection in her limpid tones. Miss Antoine was a vivid, vocally adept Musetta. Mr. Jagel's seasoned art of voice and histrionics outlined the character of Rudolph; Mr. Huehn again came in for full measure of success, and mention must be made of the excellence of the minor members of the cast. The opera performances, inaugurated as an experiment in 1933, would seem an established feature of the festival, by the sovereign behest of the box office.

Hans Barth and Perolé Quartet for Town Hall Recitals

Hans Barth will give a piano recital at Town Hall, New York, on October 20. His program includes Gretchaninoff's sonata, op. 129, which as far as can be learned, has not been played in public in New York. On October 27, the Perolé String Quartet are to be heard in the same auditorium, in the "Harp" Quartet of Beethoven, Bloch's Pastorale and the César Franck quartet. Both Mr. Barth and the Perolé group are under the management of Bernard R. Laberge, Inc.

League of Composers Announces Plans for Season

The League of Composers has made initial announcement of plans for its thirteenth season. The schedule includes the American première of a musical dramatic work, sponsored jointly by the league and the Cleveland Orchestra (Dr. Artur Rodzinski, conductor). The work will be announced later

Another feature of the league's season is an exchange of programs with Italy and France. The first is to be arranged with "I Concerti di Primavera," a society which will submit a program of representative Italian works to be performed here, and which in exchange will give a concert in Rome, of music selected by the league. The preparations for this event are being carried out under the direction of Alfredo Casella, in cooperation with the Italian government. A similar arrangement is being made with the Triton Society in Paris. The third concert in New York will present contemporary American composers.

An innovation will be a series of "previews" or public readings of new music, which will be open to the league members, and give the composers and others a chance to hear recent works at first hand.

The league continues to carry out the commission plan it inaugurated last year. Arrangements have been made with six leading organizations of the country to perform new works by as many American composers whom the league has commissioned to write works specifically for these societies.

Two publications will be issued by the society this fall. One is a survey of all works performed by the league in concert form, on the stage, over the radio, and on its commissions during the twelve years of its existence. The second will be an index to the magazine Modern Music. A complete cross-reference system of about 100 pages has been prepared to locate articles or sections thereof, referring to any subject which has a bearing on contemporary music. The index will be available early in November.

Boston Greets Premiere of Gershwin's Porgy and Bess

Musical Version of Negro Folk Play by Dubose and Dorothy Heyward Utilizes Elaborate Score—Jazz Elements in Setting—Large Cast Gives Brilliance to Theatre Guild Production

BOSTON.—George Gershwin's opera Porgy and Bess, from the play by Dubose and Dorothy Heyward, has had a great success during its short stay here. Naturally there has been much discussion about its merits and shortcomings, but extraordinarily little real controversy. One does not hear, for instance, any critic condemning it out of hand. The Theatre Guild's radical revue, Parade, which was given here last May, was the sort of thing that tore the city's intellectuals asunder. Happily Porgy and Bess, though also produced by the Guild, has nothing in common with the sentimental trash, which was Parade. We mention the latter only as a comparison to show the unanimity of opinion about the merits of the new opera. There are minor dissensions, of course, but on the whole audiences seem to enjoy it as a vivid and colorful opera and are not inclined to use it as a topic for controversy.

First let us point to some failings in an opera whose merits are the most important thing about it. There can be little doubt but that the play, Porgy, was more exciting. Anyone who saw it in 1927 will never forget the tension of the scene on the island and the murder of Crown in Catfish Row. The slow creeping of Porgy's hands around Crown's neck and that silent, dreadful struggle was an extreme of dramatic terror. The opera gives us a less frightening spectacle. Porgy stabs Crown, which is quicker. On the island the music tells us that Crown is coming and going to get Bess back through sheer passion. Again we lose the horror of the moment when he comes from the bushes.

SCORE IS ELABORATE

The music spoils the two indoor scenes, the saucer funeral and the lament for the fishermen lost in the storm. Here a too elaborate score cheapens the exaltation and pity of the action. Mr. Gershwin would have done better to have had an unaccompanied Spiritual in both these scenes, as in the original play. These objections aside, Mr. Gershwin has written a score that is dramatically alive and yet not too subservient to the play.

Mr. Gershwin has worked for two years on the score of Porgy and Bess. Undoubtedly it is the most important work that he has produced. His back is now turned on the musical trickery of such pieces as the Rhapsody in Blue; but he has not forgotten how to please by his music. Mr. Gershwin is as yet no ascetic in his art, writing only for himself. Such a song as I Got Plenty of Nuttin' will soon be on all the gramaphones of the land as were the numbers from Of Thee I Sing. He does not despise the art of delighting the multitude. Richard III scoffed at "the lascivious pleasing of a lute", but, wisely, not Mr. Gershwin.

It is doubtful if the score will be a mine for the musical analyst. The harmonies are not complicated, but they do not march in diatonic order. They are fitted to the music which they describe and present a constantly shifting emotional pattern to agree with the action on the stage. Some people may be disturbed at these rapid changes in mood, but it is difficult to see how consistent music could be written to Porgy and Bess. Nor is it really desirable.

JAZZ USED DISCREETLY

The rhythms, too, are insistent, but fortunately not monotonous. There is jazz—from Mr. Gershwin there could hardly be less—but it has not been lavishly or offensively applied. Mr. Gershwin believes that he has written a truly American opera, one that could not possibly have been composed in Europe. In that belief he is justified. Some profess to find influences (Moussorgsky, for example), but these are influences which do not affect the originality of the work. Mr. Gershwin may write a better opera. Porgy and Bess is not a masterpiece as it stands; but it is a significant contribution to America opera if not something vastly more important again. As a nation we have not excelled in the composition of opera, which does not lessen the value of Mr. Gershwin's achievement.

The Theatre Guild has given a fine production to Porgy and Bess. Rouben Mamoulian came on from Hollywood to direct the opera and he has done an excellent job. Observers said that the dress rehearsal on Saturday night went as smoothly as though it were a performance in the middle of the run. Sergei Soudeikine has designed some highly artistic sets, particularly the Catfish Row scene, where most of the action occurs. The palmetto jungle seemed less successful, but that was only a fleeting impression. The orchestra, under the skilled direction of Alexander Smallens, performed admirably. In New York this last will be even better. The pit of the Colonial Theatre stage was never intended for opera and a large orchestra, and New York will provide more comfortable quarters for the orchestra, at the opening of the work there on October 10.

CREDITABLE SINGING

Finally the singers. Three of the cast at any rate, sang with feeling and purity of tone. Among the minor characters there were several rough voices, but the sincerity and intensity of their singing could not be gainsaid. Anne Wiggins Brown, as Bess, gave a particularly good performance vocally. Todd Duncan, who took the part of Porgy, was perhaps not quite so fine a singer, but he was admirable in the part. Especially when one considers that Mr. Duncan has never acted before, his performance was remarkable. He did not, however, in his acting give the impression of being so completely a cripple as did Frank Wilson of the play's original cast. Edward Matthews, whose singing will be recalled with pleasure from Four Saints in Three Acts, did equally well with much better material in Porgy and Bess. John W. Bubbles, of the team of Buck and Bubbles, made a splendid comic figure of Sporting Life. He was dressed in an amazing magenta colored costume and he frequently tap-danced his way about the stage in his role of arch tempter to Bess's better nature. Warren Coleman was a suitable Crown.

All the cast is Negro, with the exception of a few white officials, who have nothing to sing. Porgy and Bess will have appeared in New York by the time this is published and should certainly be seen by all who have an interest in opera in this country.

A. W.

JAN SMETERLIN,

pianist, returns to America in January, 1936, for his sixth consecutive tour here. He recently visited Sweden, playing four times with orchestra and in five recitals.

Toronto Musical Season Begun with Series by San Carlo Opera Forces

Week and a Half of Lyric Drama Given by Visiting Organization in Massey Hall—Two Performances of Lohengrin and One of Tannhäuser, with Goeta Ljungberg as Guest Soprano, Arouse Enthusiasm—Other Popular Operas and Artists Applauded

TORONTO, CAN.—W. C. James, of Massey Hall, has repeated his *coup* of last year by starting our musico-social season with the engagement for a week and a half of the San Carlo Opera Company. The popularity, unprecedented for opera in Toronto, which this altogether praiseworthy organization gained last year has been brilliantly duplicated, every one of the performances being attended by a practically full house, with many turned away at the last for lack of available seats. With matinees on the Wednesday of this week, as well as on the two Saturdays we have had twelve performances, with only two operas repeated, and some of them, such as Tales of Hoffmann and Tannhäuser practically new to our city. To prove such a potent attraction is an impressive feat, possible only to Fortune Gallo, the wizard impresario of the San Carlo Company.

On September 26, Madam Butterfly opened the series with a noble interpretation of the title-role by Hizi Koyke, charming Japanese prima donna whose appeal, physical, histrionic and vocal, was of increasing power. Dimitri Onofrei finely sang the role of Pinkerton, with Mario Valle as an able Sharpless. Charlotte Bruno as Suzuki and Francesco Curci as the marriage-broker were admirably equipped to furnish the portraits their casting called for. Florence Wylde, Natale Cervi and Fausto Bozza rounded out a fine ensemble.

The next night gave us Rigoletto with Mostyn Thomas as the vengeful Jester, tremendously impressive, as one expected of him. Rolf Gerard sang the Duke with considerable dash, showing a great stride forward in his art since last year, while Lucille Meusel was an appealing Gilda. Harold Kravitt as Sparafucile, Florence Wylde, Natale Cervi, Fausto Bozza and Philine Falco as Giovanna completed the rich cast. The famous quartet was particularly well done.

LJUNGBERG AS ELSA

Saturday afternoon came Lohengrin, splendidly played by the orchestra (an achievement for an Italian operatic organization) and authoritatively presented with the statuesque Goeta Ljungberg as Elsa, Dimitri Onofrei as Lohengrin, and Lydia Vangilder as Ortrud, as well as a stage-full of other excellent artists.

Mme. Ljungberg, in particular, sang and acted with an artistic finesse that was incomparable and received an ovation from the packed house. That night, a memorable Carmen had Dreda Aves as the gypsy charmer. With the admirable Don Jose of Aroldo Lindi, an Escamillo by Mostyn Thomas and charming and well-sung Micaela by Charlotte Symons, the chief parts were balanced extremely well, and the rest of the long cast fitted in perfectly.

Monday evening was a double bill of those operatic Siamese-twins, Cavalleria Rusticana and Pagliacci. Bianca Saroya was welcomed as Santuzza in the former, and valiantly, thrillingly she did the character. Gerard was the caddish Turiddu, Stefan Kozakevich the virile Alfio, with Florence Wylde as Lola and Philine Falco as Mama Lucia, a fine arrangement all round. The other opera was not so happy. Aroldo Lindi was a superb Canio and Mostyn Thomas of course a superb Tonio; Kozakevich and Curci were equally in the picture. But the role of Nedda, which was in the nature of a try-out of Gladys Bell, a Toronto soprano, was too exacting for her present development. She was, moreover, the victim of much inexpert local publicity, well-intentioned enough but unwisely over-praiseful.

TANNHÄUSER AND TALES OF HOFFMANN SUNG

Another German opera, Tannhäuser, was Tuesday's offering, when Goeta Ljungberg was an even better Elisabeth than she had been an Elsa, with Aroldo Lindi most effective in the title role. Kravitt, Valle, Curci, Morelato, Florence Wylde (Venus) and Maria Matyas (the Shepherd) were all on a high level, as was also Poul Bai, a distinguished Danish baritone resident of Toronto, who sang and acted Biterolf admirably at short notice, stepping into the breach when another singer became indisposed.

The matinee of Wednesday, October 2, was Tales of Hoffmann done with sparkle, in which Onofrei as the Poet shared the chief honors with Kravitt's Dr. Miracle. But the evening's Aida was eclipsing. Bianca Saroya as the protagonist was nobly distinguished, Aroldo Lindi heroic as Radames, Dreda Aves was Amneris and Mostyn Thomas a powerful Amonasro. Kravitt as Ramfis and several others all shone.

The perennially favorite Faust appeared on the next night (Thursday) with Harold Kravitt's fine Mephistopheles, the appealing Marguerite of Charlotte Symons and the romantic Faust of Edward Molitore. Kozakevich too as Valentin was rich vocally and dramatically. Maris Matyas (Siebel), Bozza (Wagner) and Philine Falco (Dame Martha) were other fine participants.

Friday night repeated the beautiful Lohengrin of the week before, again magnificently sung by Mme. Ljungberg as Elsa, as Saturday afternoon gave us a second hearing of the Madam Butterfly that had so charmingly opened the series. And the close came on October 5, with the ever popular Il Trovatore in which Bianca Saroya did all that could be done with Leonora and Lindi as Manrico hurled out top-notes effectively. Mostyn Thomas brought real art to the role of the Count, and Florence Wylde outdid herself as Azucena. Philine Falco, Kravitt, Cervi and Bozza filled the other parts with the efficiency of the fine veterans they are well known to be.

The dances, when dances there were, were unique in design and skilful in technic, with Lydia Arlova as *premiere danseuse* and Lucien Prideaux assisting.

It goes without saying that under all the labors incident to this company's presentations one felt the masterly guidance of Carlo Peroni, who of course also conducted every performance with all of his customary authority, taste and discretion

BERNARD PRESTON.

M. T. N. A. to Hold Convention in Philadelphia

PHILADELPHIA — The Music Teachers' National Association will hold the annual meeting of the fifty-ninth year in Philadelphia, December 27 to 31, with headquarters at the Bellevue-Stratford Hotel. Frederic B. Stiven of the University of Illinois is president of the association. Speakers during the sessions include Marion Keighley Snowden, Laura C. Bolton, Bruce Simonds, George Woodhouse, Wilmer T. Bartholemus, Roy Dickinson Welch, Olin Downes, Hubert Kessler, Frederick S. Converse, Nancy Campbell and Dr. Hans Weisse.

Musical events include a concert by the Philadelphia Music Teachers' Association, a harpsichord recital by Alice Ehlers, Danish harpsichordist, a concert by the Society of Ancient Instruments, piano recitals by Evelyn Swarthout and Mrs. H. H. A. Beach, a concert furnished by musicians from the Curtis Institute, and probably a symphony concert by the Philadelphia Orchestra at the Academy of Music.

There will be the regular Piano Forum under Edwin Hughes of New York; a Vocal Forum with William S. Brady of New York presiding, when Edgar Schofield, president of the New York Singing Teachers' Association, will make an address with demonstrations in singing by prominent vocalists; an Organ and Choral Forum with Harry C. Banks in charge; an orchestra and Radio Forum, at which Dr. Hans Kindler and others will speak, and a theory section.

The National Association of Schools of Music (Earl V. Moore, of the University of Michigan, president) again convenes at the same time as the M.T.N.A. On the last day the two associations plan to hold a joint session.

Alfred Wallenstein Directs New Series over WOR

Alfred Wallenstein, cellist of the Philharmonic Orchestra of New York and general musical director of WOR, inaugurated a new series of string orchestra programs under his direction on WOR, October 1. The recitals entitled String Sinfonia, are heard weekly on Tuesday evenings.

An augmented string orchestra is used in the series. There are no soloists to break the continuity of the string music. Wallenstein's Sinfonietta series, which has been an outstanding WOR weekly feature during the last few years, will continue as usual on Wednesday nights, in addition to the String Sinfonia programs.

Los Angeles to Have Twelve Weeks' Operetta Festival This Autumn

Series Under Direction of J. J. Shubert May Include World Première of New Work by Cadman

LOS ANGELES.—Between the more profound musical fare of the recently concluded Hollywood Bowl season and the Philharmonic Symphony Orchestra season, which is to open on November 14 under the conductorship of Pierre Monteux, music lovers of this city are to find melodious entertainment in the happy diversions of the Shubert Operetta Festival, beginning on October 14 and scheduled to continue for at least twelve weeks. The presentation of the operettas, of which the first is to be the Noel Coward work, Bitter Sweet, starring the English actress, Evelyn Laye, should be welcomed heartily by all residents of Southern California who are interested in the musical stage, whether light opera or grand. For one thing, this will be the first time that Los Angeles has witnessed an entire series of the finest light operas, containing in the casts many of the outstanding world artists in this field.

Further than this, it is of particular interest to note that the production staff creating the festival has at its head E. Romayne Simmons, a name which brings immediately to memory one of the great figures of vocal art—Nordica. It was Simmons who accompanied this soprano on her first tour of the United States without the support of other artists—the first tour of a single artist the country had ever seen—and, likewise, it was he who was instrumental in bringing forth from the comparative oblivion of newspaper writing the lyrical voice of Charles Wakefield Cadman.

As Simmons tells the story, it was in Philadelphia nearly twenty-five years ago that Cadman (then, of course, unknown as a composer) came to Nordica before one of her recitals and presented to her a group of songs which he called a cycle of American Indian songs. Both the singer and her youthful accompanist were struck by the lilting simplicity of the songs, especially by the one that has since become so famous, From the Land of the Sky-blue Water, and thereafter she included them in her regular programs.

This little anecdote is appropriate at a time when once again, it is understood, the two names of Cadman and Simmons may be linked together, this time, however, with J. J. Shubert as the third in the trio. This will come about should there be completed the present plans of presenting in its world premiere here an operetta Cadman is now working on. Since Cadman has not yet added the finishing touches to the production, it is not possible to say at the present writing just when it is to be presented in the Shubert Festival, but it is believed that the probable date will be sometime in December. Likewise, the subject of the operetta has not yet been announced, except that it deals with some phase of early American history.

Further plans for the continuation of Shubert activities on the Pacific Coast have not been settled definitely, though it is expected that a series of operettas starting a week later than the beginning of the Los Angeles engagement will be presented in San Francisco. This project depends to a good extent upon the success of the series here. There is some likelihood that several productions will be taken even farther north, but this is still in an embryonic state. Leasing of the Greek theatre in Griffith Park here for the presentation of a group of light operatic works during the coming summer season has also been considered by Mr. Shubert with the hope of repeating his recent successes in Detroit.

R. M.

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RAMBLING AROUND

L. E. Behymer has announced the attractions for the Los Angeles season under his direction: October 29, Tito Schipa, tenor; November 19, Nelson Eddy, baritone; November 26, Moscow Cathedral Choir; January 7, Vienna Boys' Choir; January 3 and 16, Ted Shawn Dancers; January 14, Grete Stueckgold, soprano; January 24 and February 1, Monte Carlo Ballet Russe; February 3, 4, 5, Trudi Schoop Ballet; February 7 to 19, San Carlo Opera Company; February 25, Jascha Heifetz, violinist; March 3, Bartlett and Robertson, duo-pianists; March 10, Alexander Brailowsky, pianist; March 24, Bronislaw Huberman and Artur Schnabel, violinist and pianist; April 21, Nino Martini, tenor.

* * *

Margarete Matzenauer now lives in Santa Monica, a suburb of Los Angeles, where she has a beautiful home. The music room is a small concert hall with flowers, singing birds and palm trees. This is the atmosphere in which the Madame teaches both privately and for the Pacific Institute of Music and Fine Art. Mme. Matzenauer recently made a solo appearance at the Hollywood Bowl concerts.

* * *

Aileen Carlyle, contralto of Hollywood, is arranging a series of costume recitals to be given in different parts of the country. During recent years, Miss Carlyle has been active in movie studios and radio work but now she will specialize in costume recitals.

* * *

Carl Jacobson, manager of the Hollywood Bowl, was responsible for improvements that were greatly enjoyed by the thousands present last summer at the Bowl concerts. Concrete walks and aisles to all the 20,000 seats eliminated the clouds of dust that always enveloped the Bowl at the beginning of concerts in past years. The walks were also widened and flowers planted.

* * *

The Merle Armitage Concerts announce the following attractions for the 1935-36 season: November 29, the American Ballet; December 8, Erica Morini, violinist; December 13, Winifred Christie, in a Moor Double-keyboard Piano recital; December 17, the French architect, Le Courvosier, in a lecture on Modern Architecture; January 17, Raya Garbousova, cellist; March 6, Jan Kubelik, violinist; April 7, Martha Graham, dancer; Mischa Elman, no date set; April 27 and 28, Leopold Stokowski and the Philadelphia Orchestra.

* * *

Michael Bartlett is to be starred in a new musical film at Columbia Picture Studios. He began broadcasting September 29 from Hollywood, with Jack Benny and the Johnny Green Orchestra over the national chain of NBC and this continues for twenty-six weeks. This is the Jell-O Hour on Sunday evenings. Mr. Bartlett is now having requests for recitals and concerts from all over the country but these he cannot fill at this time because of his picture and radio contracts.

* * *

Mildred Bruns is the soloist and director of the Hollywood Cathedral Choir of sixty voices which organization has sung twice at the San Diego Exposition this past summer. She is also the founder-president of the Hollywood Guild which is composed of twelve churches of eight denominations. Three and hundred and fifty singers are now preparing for a spring choir festival under the directorship of Mrs. Bruns.

* * *

Edoardo Sacerdote, formerly of Chicago, is now located in Hollywood where he is opening a studio for the coaching of singers for musical pictures, operas and concerts. Mrs. Sacerdote's professional name is Olga Saga, and she is a soprano.

* * *

The Los Angeles Oratorio Society is now the official chorus of the Los Angeles Philharmonic Orchestra, having been invited by Otto Klemperer to sing choral works under his direction during the 1935-36 season. Works to be sung include the Brahms Requiem, and Song of Destiny, in a cycle of works by that composer; a Bach cantata; choral parts of A Midsummer Night's Dream; the Mahler second symphony and possibly the Beethoven ninth symphony. Dr. Richard Lert will direct all rehearsals which this year are to be held on Monday nights in the First Methodist Church of Los Angeles. Places are open in all parts for singers wishing to join. Frances Stults Campbell remains as president of the Oratorio Society and the arrangement with Dr. Klemperer is for this season only.

* * *

Nelle Gothold of Chapman College presented Elora Sornsen, singing actress; Isabel Perry, violinist; Dorothy Perry, pianist in a concert at Grayson Auditorium on October 4.

* * *

Allan Watson sang the baritone role in Beethoven's D Minor Mass with the Los Angeles Oratorio Society under John Smallman last April. He sang in the concert version of Lohengrin under Richard Lert at the Hollywood Bowl in July. He is now active in musical pictures at several movie lots. Mr. Watson was recently a member of the cast singing the Mikado and other Gilbert and Sullivan operas in Los Angeles, San Francisco and San Diego. C. D. K.

Edwin Hughes in Buffalo and Detroit

Edwin Hughes has been engaged to give a lecture on October 15 before the Music Forum in Buffalo, N. Y., on The Essentials of Beautiful Piano Playing. Preceding this he will be in Detroit, Mich., for three days, October 12, 13 and 14, for the first of his series of master class sessions there.

MRS. CECIL FRANKEL,
president of the Los Angeles Chamber Music Society, sponsoring chamber music concerts in Los Angeles and Hollywood.
(Photo by Ray Huff Studios.)

Los Angeles Chamber Music Society Reorganzied

LOS ANGELES.—The Los Angeles Chamber Music Society is the newly formed reorganization of the earlier group of the same name, which has been merged with the Candle-Light Chamber Music Evenings. Mrs. Cecil Frankel is president and Mary V. Holloway manager of this new organization. It will sponsor a regular series of chamber music concerts for the cultural progress of Los Angeles and vicinity. A luncheon of forty social, civic and musical leaders of the city was held at the Biltmore Hotel on September 24, at which Mrs. Frankel presided, to announce the complete plans for this season. The artists engaged are the Roth String Quartet for November; a resident artists' quartet in January; the Hart House String Quartet in February; the Pro Arte String Quartet in March, and Georges Barrere, flutist, Carlos Salzedo, harpist and Horace Britt, cellist, in a joint concert in April.

Leon Ettinger predicted that the society would have its own temple of music in the near future. Dr. Ramsen D. Bird, president of Occidental College, and Dr. Ernest J. Jaqua, president of Scripps College, spoke of the part chamber music plays in the lives of college young people. L. E. Behymer summed up the situation in a closing address in which he declared the activities of Mrs. Frankel and Mrs. Thomasset, vice-president, bridged the gap between the occasional quartet concert and the playing of the Los Angeles Philharmonic Orchestra. Mrs. Frankel, in announcing the speakers, stated that ninety concerts had been given before Junior High School pupils and twenty-seven University concerts presented during the past six years in Los Angeles, by the former Frankel Chamber Music Quartet, of which she was the sponsor. C. D. K.

Euterpe Opera Reading Club Opens

LOS ANGELES.—The Euterpe Opera Reading Club opened its twelfth season with a presentation in concert form of Gounod's Romeo and Juliet in the Biltmore Theatre, September 24. Mrs. Francis Eugene Payne, president, presided and formally opened the club's season. Roland Paul, musical director, read the story of the opera with dramatic skill and gave the capacity audience a complete understanding of this old and beautiful work. Mrs. M. Hennion Robinson was at the piano, giving accompaniments that were orchestral in effect as support for the singers. Elaine Rawitzer, as Juliet, showed good training, and when her voice is further developed she will be able to interpret operatic music more fully. Richard Dennis, as Romeo, is a tenor who will be heard from in the operatic field in coming years. His is a rich lyric tenor of good range with musicianship to support it; Douglas McPhail, as Mercutio, was adequate in the ensembles and his small solo part in the performance; Tudor Williams, as Friar Lawrence, gave an interpretation of this role that was authentic.

The customary luncheon in the Biltmore Bowl followed, with a program of dancers to entertain during the hour. The Euterpe Club is doing good educational work in presenting operas in English and in concert form, and giving young singers an opportunity to sing the leading roles. C. D. K.

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Cultured Minority Seen as Offering Hope for Artistic Expansion of This Country

S. Hurok, New York Impresario, Attributes Hampering Influence on Taste to Radio and Motion Pictures

S. Hurok, speaking with the authority of one who has presented much of the best entertainment to the American public for twenty-five years, declares that current conditions offer a challenge to the element in this country that desires the growth and spread of culture.

"There is, and always has been, in America a cultured minority who appreciate and support symphony music, ballet, opera, fine concerts, and all the true art of the theatre. If anything, since I have been sponsoring attractions, the standard of this type of audience has grown more exacting.

"However, it seems to me that there is no reason why people of discerning taste should be few in number compared to the crowds that follow less lofty entertainment. Early in the 1920's I could observe, I thought, the beginning of a widespread demand for artistic spectacles and good music. Then came the Hollywood producers with sound added to moving pictures.

Drawbacks to Cinema Appeal

"In my opinion, the talkies have done much to retard artistic development in this country. I do not mean to condemn the medium itself. Undoubtedly, if artistic productions were disseminated by sound pictures, the growth of art appreciation would be immensely accelerated. The evil is wrought by the cheap and sometimes vicious material that goes into the make-up of a Hollywood plot. Gangsters and gunmen, light ladies and sophisticated youth parade across the screen before the millions that make up the moving picture audiences.

"Even when the movie magnates undertake a story which gives them opportunity for artistic achievement, they do not always make the most of this. For instance, I have just seen the photoplay of Tolstoy's Anna Karenina, one of the greatest of novels. I hoped for much, but was disappointed. The worst thing about the film was its lack of authenticity—most apparent to me, who have lived in Russia. With the proper research and by obtaining competent advice, this movie could have presented a real glimpse into Russia of the past.

"Hollywood is hampered by ignorance. I will vouch for the truth of the following story illustrating my point. There was discussion at a certain studio about bringing one of Shakespeare's plays to the screen. Very well, but which one? After pondering a while, one of the men highest in authority said he was sure he knew the two most popular and familiar of the dramas, and therefore the council should choose between The Merchant of Venice and Shylock.

"The radio, which is as powerful a molder of public taste as the movies, presents some features to please exacting listeners, but a great deal more panders to cheaper taste.

"What do I think should be done to counteract all this? Well, one thing is already being done—the schools, high schools, and colleges are giving young people good training in appreciation of music and the other arts. Also, the recent movement to boycott the worst of the films has had some result. However, the educators and parents should go further than merely to ban harmful pictures. They should demand and support good ones, bearing in mind that familiarity with art breeds a demand for it, just as continued contact with tawdry diversion blunts one's taste and intellect.

A Fertile Field for Art

"America today is a fertile field for the arts if the proper cultivation is used. This is all the more true because of conditions in Europe, where patriotism has degenerated into a harsh and cramping nationalism that, in many of the countries, puts senseless bonds upon art, which, of its very nature, must flourish unrestricted.

"I have traveled widely here and abroad for many years. Every year I go to Europe to search for new talent, and also, I must confess, because I am always intensely interested in the development of economic experiments and new political regimes. A little more than a decade ago, I found good will and open-mindedness in all the peoples of Europe. In the railway carriages, in the street cafes of Paris and elsewhere I observed Germans, Russians, Czechs, Frenchmen, Italians, all mingling in the friendliest spirit. People traveled from country to country, not only to 'see the sights,' but because they were genuinely interested in one another.

"Of late, however, there has been an ominous change. Hatred and suspicion are apparent everywhere in Europe. Consequently, the color and vitality is dying out of their art life, which so prospered under free exchange.

"America, fortunate in her isolation, her spaciousness, retains her freedom of thought and choice, essential elements for the functioning of art in any nation." M. L. S.

"Master Musicians" Broadcast Series Begun

A series of broadcasts entitled "Master Musicians," featuring prominent instrumentalists, was inaugurated over WOR on October 6, and continues weekly. The first concert presents Georges Barrère, flutist, and Deems Taylor as commentator. In this, as in the following concerts, the WOR concert orchestra under Alfred Wallenstein is to accompany the soloists. Others to be featured in these broadcasts, as soloists or in ensemble combinations, include Mischa Levitzki, Poldi Mildner, John Powell, Adele Marcus, Jan Smeterlin, Frank Sheridan, Henri Deering, Sascha Jacobsen, Eddy Brown, Max Rabinoff, Maria Rosanoff Joseph Schuster and Carlos Salzedo. Unusual instruments will be heard with Youry Bilstein playing the viola da gamba; Jacques Malkin, the viola d'Amour; Dr. Victor Ernst Wolff, the harpsichord, and Raphael, the concertino.

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PAUL BOEPPLE,

director of the Dalcroze School of Music, New York, has joined the faculty of the Westminster Choir School, Princeton, N. J., where he will teach courses in choral and orchestral conducting.

New York Concerts

OCTOBER 1

Julio Martinez Oyanguren. This Uraguayan concert guitarist, made his New York debut at Town Hall. To a sympathetic audience, largely Latin, Mr. Oyanguren presented a program of wide technical demands.

Since Andres Segovia brought artistic recognition to the once lowly guitar, the classic masters of the seventeenth and eighteenth centuries have been accepted as suitable material for this instrument which can have a tone so much like the clavichord. Fittingly then, Mr. Oyanguren opened his program with a group which included three Bach numbers. Of these the preludio was the most cleanly played, though the artist's tone throughout was pleasing. In the same group a Mozart Theme and Variations (arr. by Sor) showed a feeling for the characteristic Mozart rhythm and displayed active finger work.

The remainder of the program was made up of entirely Spanish works, and it was here, particularly in the more popular selections, that Mr. Oyanguren displayed his art to best advantage. Two Albeniz works (Malaguena and Sevilla) called forth encores, one of which employed the guitarist's left hand dexterously in presenting the melody. Petite Suite (Sirera) contained a delightful Danza Infantil and typical stirring Zapateado. A sort of Spanish song without words, entitled Tremolo (Tarrega), pleased the audience to a repetition; it had a continuity some of the other selections lacked.

Several works were given their first guitar performance in New York by Mr. Oyanguren, who is a fine musician.

OCTOBER 3

Philharmonic Orchestra A gala air attended the opening concerts of the New York Philharmonic-Symphony Orchestra's ninety-fourth season. Carnegie Hall had undergone extensive improvements, and the venerable orchestra itself had had a few replacements in personnel, including a new assistant concertmaster, the youthful John Corigliano. Towering Otto Klemperer, a conductor of fine taste, enthusiasm and high musicianship, who opened the season for the second successive year, was greeted warmly on his first entrance and throughout the concert enjoyed evidences of esteem shown in the enthusiastic applause of a large and sartorially distinctive audience. There were a number of standees.

The Complete Pianoforte Sonatas of Beethoven to be given by

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AT CARNEGIE HALL

in seven recitals on Wednesday evenings

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

The program, repeated at the remaining three concerts of the week, included cullings from the "three B's" (Beethoven's Egmont Overture, Brahms' serenade No. 2, in A major, Bach's toccata in C major, orchestrated by Leo Weiner) and as a quasi-novelty, the first symphony, op. 10, of Dimitri Shostakovitch. All the works were amply familiar to New York, as they had been played before by the Philharmonic, though not all under this conductor.

It was perhaps not to be expected that the ensemble would be in its mid-season form so early in October. The fabulous richness of tone was present, as well as the delightful clarity of woodwind and strings in the Egmont Overture. Klemperer presented carefully moulded interpretations of all the works, and if the Beethoven lacked something of the ultimate heroic quality, this was compensated for by the beautiful playing of the Brahms and the stirring climax afforded by the Bach toccata.

The Shostakovitch work, first given here by Stokowski and the Philadelphians in 1928, and later interpreted by Toscanini with the Philharmonic, is a lively score showing remarkable craftsmanship for a youth of twenty. In Klemperer's deliberate and well thought-out reading, the animated first movement (which recalls Till Eulenspiegel in its sprightly, wry themes) and the vicacious *scherzo* were particularly effective. The *lento* movement is less impressive as it has some banalities of sentiment and over-heavy scoring. The trio of the *scherzo*, with its recollections of the Russian Five, was nostalgic and evocative in the Klemperer interpretation, which throughout was that of a leader, sincere and sympathetic to the modern composer, rather than that of a prima donna of the baton.

The orchestra was called to its feet and the leader returned several times to the platform after each half of the concert.

Korngold Arranges Music for Midsummer Night's Dream Film

Erich Wolfgang Korngold, Viennese composer, has adapted Mendelssohn's Midsummer Night's Dream music for synchronization in the Warner Bros. motion picture of the Shakespeare comedy, directed by Max Reinhardt. Mendelssohn wrote the overture at the age of seventeen, and sixteen years later he received a royal request to write the incidental music for the whole play. He expanded the thematic material of the overture to the requisite length. Those familiar with the expanded score will distinguish, it is said, much of Mendelssohn and quite a little of Korngold in the tonal background of the Hollywood production, which includes the Rural Music played by the gnome orchestra to cheer up the donkey-headed Bottom, the Mummers' Whistle, used as a theme for the craftsmen throughout the picture, the Fog Dance, which interprets the materialization of the elves out of the fog, the underscoring to Oberon's "I know a bank," and the lullaby sung by the fairies in putting Titania and the Indian Prince to sleep.

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Concert by Ensemble of Forty-four Pianists Is Novel Inaugural Event of Atlanta Winter

Keyboard Performers and Conductors Drawn from Musical Circles of Entire State—School and Private Studios Among Those Contributing to Huge Aggregation

ATLANTA, GA.—An expiring Indian summer followed by golden October days has brought summer vacationists back to the city and many visitors to Atlanta to attend the Georgia Piano Ensemble concert which opened the music season here with such enthusiasm as to predict its success. The concert, said to be the first state-wide piano ensemble ever to be given, took place at the Auditorium on October 4. Many cities and towns of Georgia, as well as several leading colleges and conservatories, sent representatives to participate in the spectacular event which was under the direction of Mabelle S. Wall, music editor of The Atlanta Journal and correspondent for the Musical Courier, and her co-chairman, Mrs. Paul E. Bryan.

The significance and educational benefit to music, generally, and to the study of piano, particularly as set forth in editorials and news stories of daily newspapers, by radio broadcasts, and through other news channels, brought out a large and enthusiastic audience composed of some of the best musicians of the state and other friends of music.

Sponsors of the concert, given to benefit the Rabun Gap-Nacoochee School, a unique and progressive school for mountain folk, were the three branches of the Rabun Gap-Nacoochee Guild, headed by Mrs. Murray R. Hubbard and Mrs. T. Guy Woolford.

A stage set with twenty-two pianos, provided by the two leading dealers here, Cable Piano Company and Lanier and Batt, which were arranged on three levels, presented an unusual and impressive appearance. A program which offered both contrast and variety was presented by students, young artists, and professional musicians.

MANY CONDUCTORS AND ARTISTS

Conductors of ensembles that included as many as forty-four pianists, an orchestra of fifty pieces and a chorus of 400 mixed voices, were chosen from music departments of colleges, conservatories and schools of Atlanta. These were Sterling Lanier, of Oglethorpe University; C. W. Dieckmann of Agnes Scott College; Georg Fr. Lindner, dean of the Atlanta Conservatory of Music and conductor of the Atlanta Philharmonic Orchestra; and Lawrence G. Nilson, director of music in Atlanta schools and choral director of the Atlanta Philharmonic Society.

Large and small ensembles played the program which listed Rakoczy March from Berlioz's Damnation of Faust; Sicilienne and Bourree by Bach-Mayer and Bach-Hesellberg; Mozart's triple piano concerto in F major (played for the first time in Atlanta); Artists' Life (Strauss-Chasins); Rhapsody in Blue (Gershwin); Polonaise Brilliante (Weber-Liszt); The Harmonious Blacksmith (Theme and Variations); Hungarian Dances, Nos. 4 and 8 (Brahms); Concerto No. 1 in F sharp minor (first movement) (Rachmaninoff); and Overture to Tannhäuser and Pilgrims' Chorus (Wagner).

The executive committee for the Piano Ensemble concert included, besides the chairman and co-chairman, Mrs. Wayne Wilson, Mrs. Morgan-Stephens, Mrs. Armand Carroll, Mrs. Walter Bedard, Mrs. S. R. Christie, Jr., Miss Evelyn Jackson, Miss Eda Bartholomew, Miss Emilie Parmalee, Georg Fr. Lindner, Lawrence G. Nilson, C. W. Dieckmann, Joseph Ragan, Charles A. Sheldon, Jr., Earle Chester Smith and Sterling Lanier.

TEACHERS AID PROJECT

Teachers of Atlanta and of the state who co-operated with the plan to bring about more ensemble playing among pianists, are: Mrs. Armand Carroll, Mrs. S. R. Christie, Jr., Mrs. J. G. Addy, Mrs. J. W. Ware, Mrs. Lulu Brawner, Mrs. Fred Nash, Mrs. Lillian Rogers Gilbreath, Mrs. William Griffith, Mrs. Walter Bedard, Mrs. Florence Shearer Hutchings, Mrs. Alice Cox Reins, Mrs. Mozelle Horton Young, Mrs. Jane Mattingly, Mrs. Mabelle S. Wall, Mrs. Ruby Head Lewis, Miss Ethel Beyer, Miss Irene Leftwich, Miss Elizabeth Hopson, Miss Evelyn Jackson, Miss Elizabeth Wright, Earle Chester Smith, Miss Rosa Muller, Miss Eliza Holmes, Franciszek Zachara, Miss Kate Land, Miss Elizabeth Cobb, Miss Rossie Andrews, Mrs. E. L. Barns, Miss Etta Mae Davenport, Horace Rundell, C. W. Dieckmann, Joseph Maerz.

Taking part on the program besides the orchestra and chorus were: Mesdames Thad Morrison, Julius De Give, Mozelle Young, Nat Long, Margie Griffith, S. R. Christie, Jr., J. G. Addy, Bonita Crowe, Florence Hutchings, S. H. Gray, Mabel Boyter, Willa Beckham Lowrance, Frances Stovall Felder, Isabel Mawha Bryan, Doris Onderdonk Jelks. Misses Irene Leftwich, Hazel Wood, Mary Hurt, Elizabeth Hopson, Elizabeth Young, Rosa Muller, Elizabeth Richardson, Edna Whitmore, Carolyn Campbell, Annie Grace O'Callighan, Etta Mae Davenport, Ruth Youmans, Catherine McCollum, Eda Bartholomew, Emilie Parmalee, Frances Snipes, Isabel Lowrance, Evelyn Horton, Sara Archer, Montine Summers, Nancy Rivers, Elizabeth Culpepper, Tempie B. Lear, Nell Hemphill, Jean Kirkpatrick, Beatrice Gallaher, Mildred Hardings, Carolyn Malone, Kathleen Stokey, Mary Ernestine Perry, Alice Hannah, Josie Futrelle, Eliza Holmes, Mary Head, Catherine Cline, Myrle Aycock, Nona Early Edith West, Claulia Hayes, Ruby Head Lewis, Aileen Stephens McLeod, Marie Barinowski, Irma Jackson, Elizabeth Allen, Dorothy Hiatt. Messrs. C. W. Dieckmann, Joseph Maerz and Joseph Ragan. Students participating were: Miriam Davis Harry Barnitz, Dorothy Harbort, Betty Eaton, Evelyn Hoffman, Gloria Hoffman, Jane Fant, Norma Pries, Louise Hooks, Vivian Baker, Rebecca Moore, Stanley Brown, Elmer Brownell, Jack Perkle, Dorothy Malone, Katheryn Usleton, Virginia Forbes, Martha Blackwood, Anita Aspinwall, Laura Wallace, Kathleen Head, Myrtle Seckinger, Martha Medlin, Grace Hill, Marian Askew, Lois Stalling, Elizabeth Graham, Kathleen Curry, Dorothy Wall, Dorothy Daniel, Marguerite Henry, Martha Dundon, Marjorie Gates, Mary Reins, Goodgrich White, Marcellus Steadman, Elizabeth Matthews, Viriginia Anthoine, Doris Hancock, Louise Dick, Martha Ann Smith, Roger Stokey, Marguerite House, Myrtiss Trimble, Betty Withers, Hugh Ivey, Virginia Morris, Camilla Huguley, Phoebe Young, Virginia Tuggle, Evelyn Horton, Vivian Griffin, Fay Alderman, Sara Belle Barefield, Virginia Baldwin, Dorothea Lupo, Florence Cox, Martha Candler, Ruth Keeling, Sara Otwell, Virginia Stallworth, Tommy Ruth Blackmon, and Alice Chamlee.

OTHER MUSICAL EVENTS

A late summer concert by Franciszek Zachara, which took place on September 29, in the Buckhead Shell, outdoor music center, brought out many admirers of the Polish pianist. The concert was given to liquidate the deficit of the Buckhead Orchestra summer concerts.

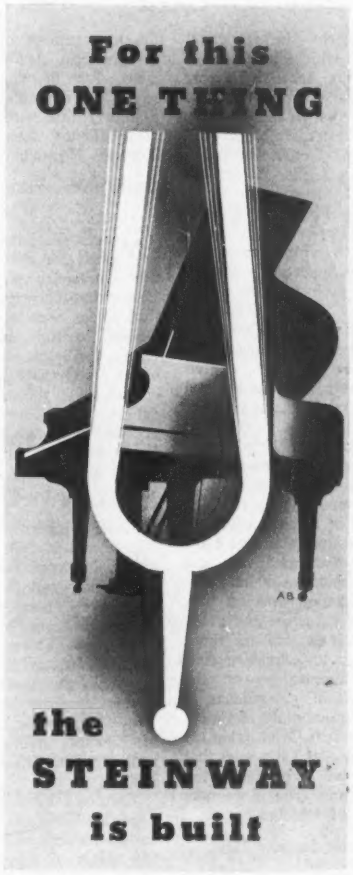
The first of the All Star Concert Series will be given on October 22 at the Shrine Mosque, when the violinist, Fritz Kreisler opens the series. Other concerts listed on the series are the National Symphony Orchestra, La Argentina, Ruth Slenczynski, Nelson Eddy and Helen Jepson, in joint concert and Grace Moore. M. S. W.

Lea Luboshutz to Make Orchestral and Recital Appearances

Lea Luboshutz, violinist, returning from her vacation which she spent on the Maine coast, opens her season with a broadcast as soloist with orchestra on October 13. Her New York recital will take place at Carnegie Hall, New York, on January 24. On November 17, she is to appear in Boston as soloist with the People's Symphony Orchestra.

Kreiner String Quartet to Give Town Hall Concert

The Kreiner String Quartet will be heard for the first time in New York at Town Hall on October 30. The quartet is made up of Sylvan Shulman and Ralph Hersh, violins, Edward Kreiner, viola, and Allan Shulman, cello. They broadcast on October 8 over an NBC national hook-up in a program for the NBC Music Guild.



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Chicago Hall Solidly Booked for Opening Month of Season

Music Schools Report Heaviest Enrollments Since 1929—Movement of Musicians to Pacific Coast Removes Several Leading Figures—Northwestern University to Offer Concert Course

CHICAGO.—October marks the reopening of the musical season, which, however, is of twelve months' duration here. This year things are on the upgrade, judging from the many announcements. First of all, we have been informed that Orchestra Hall is booked solidly for the month of October with recitals and concerts every night. There are many announcements of the concerts to be given. The Studebaker, Playhouse, Curtiss Hall, Auditorium Theatre and the Civic Opera House are booked with innumerable attractions. One of the important events is the first appearance here in a dual recital of Wagnerian arias and duets of Kirsten Flagstad and Lauritz Melchior. These two luminaries will make their joint appearance under the management of Henry E. Voegeli as the opening attraction of his concert and recital series at Orchestra Hall, on October 20.

A survey among music schools here reveals the fact that enrollments are heavier this year than has been prevalent since 1929. This state of affairs seems to give renewed enthusiasm to teachers in those institutions as well as to private instructors who have suffered from lack of patronage in the past four years. Choral societies, which play such an important part in our musical life, are also looking toward an active and prosperous season and at least one of those organizations will go on an extensive concert tour to include appearances on the Eastern coast. A certain chauvinism is shown among leading musical clubs and musical enterprises inasmuch as local talent is favored whenever possible and it seems that many musicians who have been idle in the past will be active from now on if we take as criterion the month of October.

JESSIE B. HALL'S LAST SEASON HERE

Jessie B. Hall, the founder of the Young American Artists Series, will pack up her valuable managerial equipment after this season and join the ranks of California residents. This year however will mark the finale of the Young American Artists Series in this community. Miss Hall has worked assidiously for young artists with little material profit to herself. Her case, however, is not much different from that of many others in our profession where gratitude for benefits received is seldom shown except in words and promises.

EXODUS TO THE WEST COAST

Our leading technical opera director, Harry Beatty, will soon join hands with an eminent movie producer and enter the moving picture field in a major capacity. Leo Kepp, one of the conductors of the Chicago Opera, is not to be with the company this season, as he, too, has been secured for a big enterprise in moviedom. Word has also come that Isaac Van Grove may not be with the Chicago City Grand Opera Company either as stage manager or as conductor, for which he had been signed by Paul Longone, but will be staging a huge movie production similar to the Birth of a Nation.

SCIONTIS RETURN FROM HONEYMOON

Mr. and Mrs. Silvio Scionti have returned from their honeymoon trip to Hawaii and begun their manifold musical activities. Not only is Mr. Scionti teaching at the Chicago Musical College, but one week out of every month he holds master classes at BelHaven College at Jackson, Miss.; Dodd College, Shreveport, La.; at Baylor University, Waco, Tex.; at Fort Worth, Tex., under the management of Mrs. John F. Lyons, and in San Antonio and Corpus Christi, Tex. For the coming season Scionti has many concert appearances, the first being a joint recital with Eric Sorantin, violinist, at the Texas state convention in Corsicana, Tex., on November 28.

GRETE STUECKGOLD TO OPEN NORTWESTERN SERIES

Lucrezia Bori had been announced as the first artist for the new series sponsored by the University College of Northwestern University, but a recent communication states that Grete Stueckgold, soprano, and Julius Huehn, baritone, both of the Metropolitan Opera, will present the opening musical event on October 12. They are to be accompanied in their early songs by the Manuel and Williamson Harpsichord Ensemble and by the new Hammond Electric organ in the more modern numbers. Felix Borowski is the commentator.

LAKE VIEW MUSICAL SOCIETY

Three winners of the Chicago, state of Illinois and Middle West contests sponsored by the National Federation of Music Clubs last spring will be presented in recital by the Lake View Musical Society, at Orchestra Hall, on October 14. The young artists—Gina Vanna, soprano; Miriam Ulrich, pianist, and Harriet Brewer, pianist—are all products of Chicago teachers. Miss Vanna received her voice training from Vittorio Trevisan, Miss Ulrich is a pupil of Edward Collins, and Miss Brewer has studied with Richard De Young and Edgar Nelson.

The Lake View Musical Society, of which Cora Willis Ware is president, is approaching its fortieth year. It was organized with the object of developing the musical talent of its members and stimulating musical interest in Chicago. The main projects of the club have been the giving of scholarships to musicians. For years contests were offered at which $100 scholarships were given to a violinist, a singer, a pianist and a cellist. Later a $250 scholarship was awarded each year to the Civic Music Association. In 1916 a memorial and endowment fund was established, the income of which was used for extension work. Loans are made also to needy students. The organization is affiliated with the Illinois Federation of Music Clubs and holds membership in the National Federation of Music Clubs.

MUENZER JOINS CHICAGO CONSERVATORY FACULTY

To strengthen its violin department the Chicago Conservatory of Music has engaged Hans Muenzer, for the past ten years concertmaster and violin soloist of the Chicago Theatre orchestra. Mr. Muenzer will remain with that organization and devote only his leisure time to teaching.

AMERICAN CONSERVATORY NOTES

The activities of the normal training department began the week of September 30 with the individual lectures in music history and pedagogy by Cleveland Bohnet and Leo Sowerby; piano normal courses under Louise Robyn; Oxford Piano Course with Gail Martin Haake. The children's classes under the direction of Louise Robyn met for the first time on October 6.

Helen Hamilton, who received her master's degree last June, has been engaged as teacher of theory at the Women's College, Hattiesburg, Miss.

Virginia Auyer, contralto, student of Theodore Harrison of the faculty, is singing this season with the mixed quartet at the Second Presbyterian Church.

Robert Simpers, formerly a pupil of Scott Willits, is teaching violin and ensemble at Central College, Indianapolis, Ind.

The opera class is meeting on Tuesday and Saturday evenings. Among the operas to be studied this year are Tannhäuser, Carmen and the operas of the Wagnerian Ring cycle.

Charlotte Byars, vocal pupil of the conservatory has been engaged as director of music at the First Methodist Church of Elgin.

Roberta Dyer, contralto, student of Karleton Hackett, appeared in recital before the Altriu Young Women's Auxiliary at the Jefferson Park Field House on October 1.

RENÉ DEVRIES.

NATIONAL EXECUTIVE BOARD OF SIGMA ALPHA IOTA, national professional music fraternity for women. The members of the board are shown at the recent convention of the fraternity in Denver, Col., during which they were elected to their various posts for the term 1935-38. First row, seated, left to right: Mrs. Oliver Saunders, national second vice-president; Elizabeth Campbell, chairman of finance committee; Gertrude Evans, national president; Winifred Quinlan, national first vice-president. Second row, seated, Mrs. Frank Geimer, national treasurer; Mrs. Clarence Sale, national secretary. Back row, standing: Gladyse M. Wilson, president of Epsilon Province; Marion Sauer, president of Eta Province; Helen Olin Roberts, national supervisor; Mrs. Arthur Blegen, national chaplain; Mrs. George Peppard, president of Alpha Province; Mrs. C. Harold Larsh, president of Beta Province; Marguerite McFall Roscoe, president of Delta Province; Edwina Fowler, president of Theta Povince.

L. E. Behymer Honored at Luncheon

LOS ANGELES.—Four hundred distinguished people were at the Biltmore Hotel on September 26 to honor L. E. Behymer in celebration of the presentation of A Midsummer Night's Dream at its premiere in Hollywood in October. The luncheon was sponsored by Max Reinhardt, director of this film, and Warner Brothers, the producers.

Mrs. Oliver Converse Bryant was the toastmaster. The speakers included Dr. Rufus von Kleinsmid, president of the University of Southern California, who spoke on Shakespeare as a World Humorist; and Mrs. Thomas G. Winter, of the Will Hays office, who discussed the Fantasy of Shakespeare in the Midsummer Night's Dream. Another speaker was Dr. Edward F. Magin, who presented Mr. Behymer with a bronze plate commemorative of the occasion and gave testimony to his long career in the artistic and cultural circles of Los Angeles.

Gladys Swarthout, now located in Hollywood, and making musical pictures for the Paramount lot, lent her beautiful voice to the occasion and sang two numbers in her inimitable way. Tandy Mackenzie, tenor of radio, was the other singer and interpreted two arias satisfactorily.

C. D. K.

Washington Hears Pan-American Music

WASHINGTON, D. C.—On September 10 before a distinguished audience consisting of foreign diplomats and legislators, a concert of Latin-American Music was offered at Pan-American Union, marking the final open air concert for this season.

Mario Martinez Silveria, Argentine baritone, sang in a delightful style Rio, Rio (Folk Song, Chile), De Mi Tierra, No. 1 (Julio Osma, Costa Rica), El Zorzal (Julian Aguirre, Argentina) and De Mi Tierra, No. 2 (Osma), adequately accompanied by George H. Wilson. With the accompaniment of the United States Marine Band, he gave a superb interpretation of the Song of the Adventurer from the opera Il Guarani (Carlos Gomes, Brazil).

Captain Taylor Branson conducting the United States Marine Band read in masterful style the works of Castillo (Guatemala), Gomes (Brazil), Sambucetti (Uruguay), Ramos (Mexico), Lacalle and Roig (Cuba), Allende (Chile), Pineda and Murillo (Colombia), Sequeria (Nicaragua), Izaurraga, Bemberg and Aguirre (Argentina), Jose Quesada O. (Costa Rica), Gutierrez (Venezuela), Pationo (Bolivia) and Elie (Haiti).

Other soloists on the program were Winifred Kemp, cornet; Albert F. Schoepper, violin; Joshua M. Tyler, harp, and Charles Owen, vibraphone.

G. S.

Carnegie Hall Renovated for New Music Season

The recent announcement of major improvements in the Carnegie Hall, New York, ventilating system providing for uniform air circulation, purification and distribution, represents one in a series of important additions to the hall's accommodations for the 1935-36 season. According to a statement issued by M. Murray Weisman, managing director of Carnegie Hall, preparations for the new season include the erection of a new stage, reconditioning of the entire exterior of the building, redecoration of the stage scenery, the building of new chorus and orchestral platform, reconstruction of the marquee, and many improvements in the main auditorium.

The reconstruction and repair of the exterior of the buildings is now complete. A crew of twenty-eight men, including masons, coppersmiths, riggers, plumbers, carpenters and painters, was employed from early May to the middle of August on the work. The project entailed pointing up and waterproofing all the masonry walls, replacing and painting exterior metal work, installing new copings, balustrades and leader lines, repairing the roofs and skylights, erecting new window frames and painting all outside woodwork.

Florence Foster Jenkins in Boston and Newport

Florence Foster Jenkins, soprano, gave her annual recital at the Newport Historical Society, September 5, with Cosmo McMoon, composer-pianist, accompanying her. September 10 she was heard in Boston. Her annual New York recital is scheduled for October 30, at the Ritz-Carlton Hotel.

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WJZ WEAF WABC WOR
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Dominating the week's new features was the opening of another season of General Motors concerts, which are heard on Sunday nights from WEAF, extending over a network of international proportions. The inaugural event for 1935-36, on October 6, presented Erno Rapee conducting the orchestra of seventy, with Kirsten Flagstad as soloist. This was one of the two radio appearances to which Mme. Flagstad will limit herself this year. The Nordic soprano sent a golden flood of tone over the air waves, launching on this fortunate voyage to waiting ears the Liebestod from Tristan and Isolde and a group by Schubert, Grieg and Rogers, the last an American number. Mr. Rapee conducted with skill and power. The orchestra numbers were by Mozart, Johann Strauss and others, ending with the gorgeous orchestral eruption of Ravel's Bolero. . . . Last spring the General Motors broadcasts were awarded first recognition by the Women's National Radio Committee, a tribute undoubtedly representative of the general appreciation of this dignified offering to the public. . . .

The Music Hall on the Air (WJZ), also on October 6, began a program to glorify four Sunday mornings with a Verdi Cycle, drawing the casts from a list including Rosemarie Brancato, Bruna Castagna, John Gurney, Martino Rossi, Viola Philo, Jan Peerce, Robert Weede and others. The first performance was of Rigoletto. It was judiciously presented, and probably numerous unoperatic-minded listeners were suprised to discover that the score has a wealth of "right catchy bits" besides Donna e Mobile, Caro Nome and the quartet. . . . A new Master Musicians series on WOR got off to a fine start on Sunday evening, presenting Georges Barrere, the choice of many as the world's No. 1 flutest, Alfred Wallenstein conducts the orchestra on these weekly programs, and Deems Taylor is the commentator. . . A little later, the Ford Hour rejoiced in the lofty art of Lucrezia Bori, the evening's protagonist on this broadcast. By long association and by her achievements in our behalf, the Spanish soprano outranks many a native artist in the affection and admiration of the American public. With Victor Kolar and the Ford Symphony Orchestra and chorus, she provided entertainment of highest type through the broad network supplied by the Columbia system for the Ford programs. . . .

Turning the dial back to the preceding Monday (September 30). . . . Grace Moore, who has established glamour as among the definitely American qualities, and also proven through her screen appearances that a high note can be taken without making its projector look like the Wolf about to eat Grandmother, or some other toothy monster—Grace Moore continues her agreeable half-hour on Monday evenings (WEAF). It's not news by this time to say that she has one of the best reproducing voices of the day. . . . On Tuesday, Lawrence Tibbett featured American numbers in another of his WABC weeklies. In this series the baritone has adopted the policy of giving performance to compositions of his fellow countrymen. On October 1 he sang an excerpt from Deems Taylor's The King's Henchman, Sydney Homer and Ernest Charles songs, and brought in the folk element with Jacques Wolfe's Southern air, Shortnin's Bread, and two of David Guion's settings of cowboy ballads. Having once more demonstrated the worth of American creative talent, he turned to a foreign composer for his last number, the Nemico della Patria from Giorano's Andrea Chenier. Tibbett's every note and spoken word has his characteristic vitality. In our opinion, his public would know that voice in China—or in the heavenly choir, for that matter. . . . Wednesday afternoon, the Budapest Symphony Orchestra, with Eugene Ormandy directing, was heard over WEAF. Mr. Ormandy, who is the conductor of the Minneapolis Symphony Orchestra and familiar to American radio addicts as an invoker of orchestral sounds, led the Hungarian group with his accustomed mastery. . . . In the evening, the fall premiere of the new Chesterfield series took place on WABC, with Lily Pons sharing honors with Andre Kostelanetz and his orchestra and chorus. The beguiling Lily exercises her charm no less tellingly over the microphone than over the footlights . . . . or under the Klieg lights of Hollywood. No wonder the sponsors, those awe-inspiring orbiters of radio's financial destinies, consider Miss Pons so gilt-edged a security. . . .

Atwater Kent's broadcast, on WABC, Thursday evening, had Grete Stueckgold as guest artist, accompanied by William Daly's Orchestra. Although her numbers did not put any undue intellectual strain on her listeners, they were sung with the finish and clarity associated with the art of the golden-haired soprano. . . . Under the same date, WJZ's wave length was freighted with the crystalline tones of Edith Mason, guest soloist with the NBC Symphony Orchestra, Frank Black conducting. . . . One of WABC's Friday features, Hollywood Hotel, celebrated its first anniversary by presenting Gladys Swarthout and John Boles in excerpts from their new musical film, Rose of the Rancho. The plot deals with California in the days when the land-holding Mexican families were losing their acres to the conquesting Yankee meanies. Embarrassing to have this bit of history dug up just now, when the popular American attitude is one of holy horror toward "national expansion" . . . . La Swarthout was heard in some of the music which falls to her as the heroine; she sang it with charm and tenderness, and Mr. Boles made a good masculine running mate. . . .

Nino Martini, who, like Lily Pons, is a weekly Chesterfield presentation, began his series (WABC) on Saturday night. Again like Miss Pons, he is supported by Andre Kostelanetz and his cohorts. Fresh from his personal success in the recent film release, Here's to Romance, the young tenor returned to the radio audience in fine fettle. We predict a general dial movement Columbia-wards on Saturday evenings while Mr. Martini occupies the wave-length. . . . An erudite gathering assembled at the Rand Playhouse to launch a cultural center and experimental radio theatre. WEVD carries exclusive broadcasting rights, and there will be week-end performances starting in November. A white and colored dramatic company will be developed. At the dedicatory broadcast, speakers included Hendrik Willem van Loon, Dr. Ned H. Dearborn, and Anita Block; also an illuminating address by Leonard Liebling (are you listening, Editor-in-Chief)? The subject of all these discourses was the Theatre as a Social Force.

Ernest Carter at Buck Hill Falls

Ernest Carter visited Buck Hill Falls, Pa., on September 28, to hear the performance by the Buck Hill Trio of three of his compositions. Included were I Think of You (from The White Bird); Dance of the First Maiden (dance pantomime) and Larghetto Lamentoso. The trio is composed of Axel Magnuson, violinist; Paul Sargent, pianist and Virginia Peterson, cellist.

La Forge Pupil Plays with New Haven Orchestra

NEW HAVEN, CONN.—John Lombardi, baritone, pupil of Frank La Forge of New York, met with success in his appearance with The Civic Orchestra here on August 12. Mr. Lombardi was obliged to repeat several numbers as well as add encores. S.

Joseph Schuster to Be Heard in New Quartet

Joseph Schuster, cellist, has returned from Europe to begin his activities in connection with the new string quartet which has been organized under the sponsorship of Mrs. Matthew John Whittall of Washington, D. C. Mr. Schuster was formerly concertmaster of the Berlin Philharmonic Orchestra and is a nephew of Artur Schnabel. Other members of the quartet include Louis Krasner, first violin, Nikolai Berezowsky, second violin and Nicolas Moldavan, viola. All of the members of the quartet will play Stradivarius instruments owned by Mrs. Whittall. During the summer the quartet has been rehearsing in Vienna.

Sunday Nights at Nine to Present "Esquire" Edition

The 1935-36 presentation of Sunday Nights at Nine, Catharine A. Bamman's radio-stage concert divertissement which will open its fourth season at the Barbizon-Plaza, New York, is to be an "Esquire" edition.

Arpad Sandor to Be Accompanist for Many Recitals

Arpad Sandor will act as accompanist to several eminent artists during 1935-36. Among his engagements, and the artists with whom he is to appear, are: October 15, Norfolk, Va., Elisabeth Rethberg; 17, Rock Hill, S. C., Mme. Rethberg; 19, New Orleans, Mme. Rethberg; 21, Austin, Tex., Mme. Rethberg; 29, New York, Walter Scott; November 5, Oberlin, O., Ruggiero Ricci; 17, General Motors Hour, Ricci; 19, New York, Roman Totenberg; December 3, Madison, Wis., Helen Jepson; 5, Detroit, Miss Pepson; 6, Akron, O., Miss Jepson; 9, Oxford, O., Miss Jepson; 17, Wellesley, Mass., Ruggiero Ricci; 18, Boston, Miss Jepson and Richard Bonelli; January 8, Washington, Miss Jepson and Richard Crooks; 17, Montclair, N. J., Lily Pons; February 1, Chicago, Miss Pons; 3, Grand Rapids, Mich., Miss Pons; 5, Detroit, Miss Pons; 8, Atlanta, Miss Jepson; 10, Merryville, Ga.; 17, Miss Jepson, Tulsa, Okla.; 19, Concord, Tex., Ricci, 23, Washington, Miss Pons; March 2, Toronto, Miss Pons; 3, Washington, Miss Jepson and quartet; 6, Pittsburgh, Miss Jepson and Nino Martini; 9, Syracuse, N. Y., Miss Jepson; 10, Buffalo, N. Y., Miss Jepson; 13, Scranton, Pa., Miss Jepson; 16, Springfield, Mass., Miss Jepson; 20, Peoria, Ill., Miss Jepson; 23, Milwaukee, Wis., Miss Jepson; 24, Urbana, Ill., Miss Jepson; April 13, Toronto, Miss Jepson; 14, Flint, Mich., Miss Jepson; 22, Chicago, Miss Jepson; 27, St. John, N. B., Miss Jepson and Mr. Bonelli.

SYDNEY RAYNER,
tenor of the Paris Opéra Comique, will be heard with the Chicago City Opera this winter. Mr. Rayner recently made his first American radio appearance over the Columbia Broadcasting System. In the latter part of the summer he sang the Duke in Rigoletto at Robin Hood Dell in Philadelphia.

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Duty of Performer Is to Interpret Composer's Message Truly, Says Pianist

Lucienne Delforge, Young French Artist, Discusses Beauties Contained in Modern Music of Her Native Land

PARIS.—Featuring programs including only French composers, plus Chopin and Liszt, Lucienne Delforge, young French pianist, is starting a tour of England and the Continent in November. Opening in London, she will appear in Denmark, Norway, Sweden, Holland, Central Europe, and possibly Italy, "If by then that country seems in a mood for music." Her season ends in her native Paris next spring.

"My idea," Lucienne Delforge told her interviewer, "is that modern—not necessarily modernistic—French music is great enough for some one to specialize in it. To me, the top of French music is represented by Franck, d'Indy, and the late Paul Dukas, and these composers form the backbone of the programs which I have chosen for this year's tour."

"Many people believe that most French music is a bit too intellectual," says Mlle. Delforge, "and that it must be heard and reheard before one can seize all its implications. This is not true, in my opinion, of these greatest French composers of the Franck School, who are as profound, as human and as truly musical as the great Romantics with whom I am linking them in my programs."

Although she is not playing the great German music at present, Mlle. Delforge was careful to point out that "it is not because I fail to recognize the supremacy of Bach and Beethoven." She simply feels that "right now the music which I must play is that with which I come closest in contact. I feel that my particular mission now is French and Romantic."

INTERPRETING THE COMPOSER

Part of Mlle. Delforge's credo is that "the performer is the representative of the composer in the presence of the public," and that his duty is to interpret as closely as possible according to the composer's intentions.

"For this, contact with the composer himself, or with his direct tradition, is necessary," she says. "That is why, when I first studied Dukas' sonata, I went to him for his approval of my interpretation, and also why last summer, before going to the Salzburg Festival, I went to Bad Gastein to see Emil Sauer, pupil of Liszt and Rubinstein, and with him dipped into the pure tradition of the Romantics."

Formed musically by Vincent d'Indy, who in turn was a disciple of Franck, Lucienne Delforge is a direct descendant of the

(Photo by J. Abgrall.)
LUCIENNE DELFORGE

Franck school, "which is at the centre of what is most valuable in the music of France, although I do not neglect the great composers who stand a little beside it, such as Debussy and Fauré," she informed me.

L. F. Celine, author of Voyage au Bout de la Nuit, the Prix Theophraste Renaudot novel translated into English as Journey to the End of the Night, writes of Lucienne Delforge: "One can count on one's fingers the virtuosi who do not kill the music they play. Most of them do not know what they are doing. Music is not their language—they speak it as they might speak Latin. Lucienne Delforge was born in Music. Her lyricism is real and natural. This gift is only given one or two times in a generation and almost never to a woman." I. S.

Engaged for Maine Festival

Rosa Tentoni and Wilbur Evans have been engaged as soloists for the Eastern Maine Annual Music Festival at Bangor, Me., on October 23. The Maine Teachers' Annual Convention will be in session at the same time and the appearance of the young American soprano and baritone are the leading attractions at both the festival and the convention.

Metropolitan Opera Artists to be Heard in Guest Engagements

Preceding the opening of the New York opera season, several Metropolitan Opera artists will appear with other opera companies. Kirsten Flagstad is to sing in four performances of the Ring with the San Francisco Opera. Giovanni Martinelli will give four performances with the San Francisco Opera and will also sing with the St. Louis Opera. Edith Mason, who is to appear with the Metropolitan Opera Association this season for the first time since 1918, will also be with the Chicago Opera from November 2 to December 6. Lauritz Melchior has been engaged by the San Francisco Opera for three performances of Wagner's Ring and one of Otello. Ezio Pinza's engagements include appearances in Don Giovanni and Mefistofele with the Chicago Opera and six performances with the San Francisco Opera, Aida, La Juive, Barber of Seville, Rigoletto, La Boheme and Mefistofele. Chase Baromeo, who is to make his debut with the Metropolitan Opera Association this winter will sing in four performances of Wagner's Ring with the San Francisco Opera. Dorothee Manski has also been engaged for the Ring at San Francisco. Doris Doe will appear in Rheingold, Walkure and Götterdämmerung with the San Francisco Opera.

Beginning October 17, Martinelli, Eide Norena, Ezio Pinza and Doris Doe will make a joint recital tour as the Metropolitan Opera Quartet. Owing to their operatic obligations the tour is being limited to two weeks.

Irma Duncan Weds Sherman S. Rogers

The marriage of Irma Duncan, dancer, and Sherman Skinner Rogers, New York attorney, took place in New York on September 19. The ceremony was performed by Supreme Court Justice Alfred Frankenthaler in his judicial chambers, before a few immediate relatives and friends of the bride and groom. Miss Duncan, a daughter of the late Mr. and Mrs. Ernest Grimme, of Hamburg, Germany, was the adopted daughter of Isadora Duncan, and is the director of a New York school of dancing.

Elisabeth Schumann Returning Early in 1936

Elisabeth Schumann, Viennese soprano, is coming back to America after the first of the year and will give her New York recital on January 7, again assisted by Coenraad V. Bos, in an entirely new program. Mme. Schumann is to make a short tour to the Pacific Coast as far as Seattle, and return in time for important radio engagements.

Harold Samuel Arriving for Another American Tour

Harold Samuel will arrive late in October for another tour in America. He is again to give a series of lecture recitals at the New York home of Mr. and Mrs. Hartwell Cabell, this time selecting as subjects various composers besides Bach. His New York recital is scheduled for November, the definite date to be announced shortly.

Madrigal Society Chorus Activities

The Spring Concert of the Madrigal Society (Marguerite Potter, conductor), at Town Hall, New York, was followed in July by participation in the Polo Grounds Music Festival. The society was awarded two silver cups and many medals, winning first place. It is to resume rehearsals October 29. Applications from women singers should be directed to 817 Steinway Hall, New York.

Johnson and Erskine to Take Part in Radio Forum

NBC networks will carry the broadcasts from the fifth annual New York Herald-Tribune Forum on Current Problems, opening October 15. The fourth session of the forum is to be held on October 16 to discuss in general The Rise of Culture in the United States. Among the speakers are Dr. John Erskine, president of the Juilliard Foundation, and Edward Johnson, general manager of the Metropolitan Opera.

Omaha Tuesday Musical Club to Present Artists

OMAHA, NEB.—The Tuesday Musical Club of Omaha, the oldest, largest and most important musical organization in the city, has announced its attractions for the current season. These are to be four in number, the events to be held in the large auditorium of the Joslyn Memorial, as heretofore. Heading the list is Kirsten Flagstad, Norwegian soprano of the Metropolitan, who opens the course with a song recital next month. Next will follow Frances Nash, American pianist and native of this city. Third on the schedule is the Kolisch String Quartet. Nelson Eddy, baritone of the concert hall and the screen, will end the series in March.

J. P. D.

WILHELM VON WYMETAL, JR., stage director of the Metropolitan Opera, has been re-engaged by the Curtis Institute of Music, Philadelphia, to take charge of their opera department. (Photo by Albert Petersen.)

Schelling to Lead Children's Concerts in New York and San Francisco

In order to make it possible for Ernest Schelling to conduct four Children's Concerts with the San Francisco Symphony Orchestra on April 11, 18, 22, and 25, his final New York Philharmonic date has been changed from April 18 to April 4. The remaining five Concerts for Children and Young People will be given on the dates originally announced: January 11, February 1 and 29, March 7 and 28. They take place, as always, on Saturday mornings at eleven o'clock at Carnegie Hall.

In addition to his New York Philharmonic activities, Mr. Schelling is having an active season. In New York he not only has his Philharmonic series but, under the sponsorship of the Municipal Art Committee, has agreed to conduct ten concerts for the Public School children which will be given in the auditoriums of the following high schools: Julia Richman, Seward Park, and George Washington High Schools in Manhattan; Theodore Roosevelt and James Monroe High Schools of the Bronx; Girls Commercial and James Madison High Schools in Brooklyn; Jamaica and Flushing High Schools in Queens; and Curtis High School of Richmond. There will be a small admission charge. The concerts are in the afternoon and set tentatively for the weeks of December 2 and of March 9.

Similar to his New York Philharmonic and San Francisco Symphony Children's Concerts will be a series which Mr. Schelling is to conduct in Baltimore. Mr. Schelling is now the permanent conductor of the Baltimore Symphony Orchestra and is in charge of regular symphonic concerts there, also the Young People's programs. On December 27, as a Christmas feature, he is presenting Handel's Messiah in Baltimore.

Mr. Schelling's coast concerts are a result of his Los Angeles series for Young People last March which was completely sold out far in advance of the performances. Last summer when he made the experiment of conducting a Children's Concert at the Hollywood Bowl on July 20, the audience numbered over 16,000.

Gerald Tracy Returns from Europe

Gerald Tracy, pianist, will give a recital at the Studio Club, New York, on October 25. His program includes the Mozart sonata in D, the Handel-Brahms Variations and shorter Brahms pieces. Mr. Tracy has resumed teaching at the Milbrooke School. He is to appear in New York recital at Town Hall later in the season. In June Mr. Tracy sailed for Europe, returning only recently to this country. During his stay abroad he visited Italy, Salzburg, Vienna, Munich, Paris and London.

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Pittsburgh Looks Forward to Deluge of Melodic Activity in Every Form

Resident Symphony Schedules Eight Concerts, with Eminent Soloists —Visiting Ensembles to Be Presented by Orchestra Association —Many Recitalists Scheduled by Art Society, May Beegle and Others

PITTSBURGH, PA.—Another music season dawns that promises for the Pittsburgh district a plethora of concerts, the quality of which bids fair to arouse a greater enthusiasm than ever in the cause of musical art.

The 1934-35 music season in this neck of the woods reached an all-time high so far as the number of events were concerned. What with the early season preparations and hopes of sponsors of attractions as well as the plans of musicians, the forthcoming months seem likely to set a record for the coming year. Perhaps, after all, we are coming out of the historic slump.

The Pittsburgh Symphony Society, led by Antonio Modarelli, will pry off the local major concert season on October 13 at Syria Mosque with Elisabeth Rethberg as soloist. This orchestra is to give eight concerts this year. The soloists comprise Beveridge Webster, pianist, November 5; Kirsten Flagstad, soprano, December 1; Louis Crowder, pianist, December 29; Nathan Milstein, January 17; Artur Schnabel, pianist, February 2; Efrem Zimbalist, violinist, March 1; and John Charles Thomas, baritone, March 27.

The Art Society of Pittsburgh opens its sixty-second year with a recital on October 18 by Friedrich Schorr, Metropolitan baritone; other events will feature Harold Bauer and the London String Quartet, November 8; Beveridge Webster, pianist, December 6; Elena Gerhardt, soprano, January 10; Albert Spalding, violinist, February 21; and Kathryn Meisle, contralto, March 13.

VISITING ORCHESTRAS

The Pittsburgh Orchestra Association is bringing four visiting orchestras to regale the local audiences with their artistic wares. The Detroit Orchestra under Victor Kolar will open the series with Julius Huehn, baritone soloist, on November 28. Then follow the Boston Symphony and Dr. Serge Koussevitsky on December 13; the Chicago Symphony and Dr. Frederick Stock on January 7; and Eugene Ormandy and the Minneapolis Orchestra on February 7.

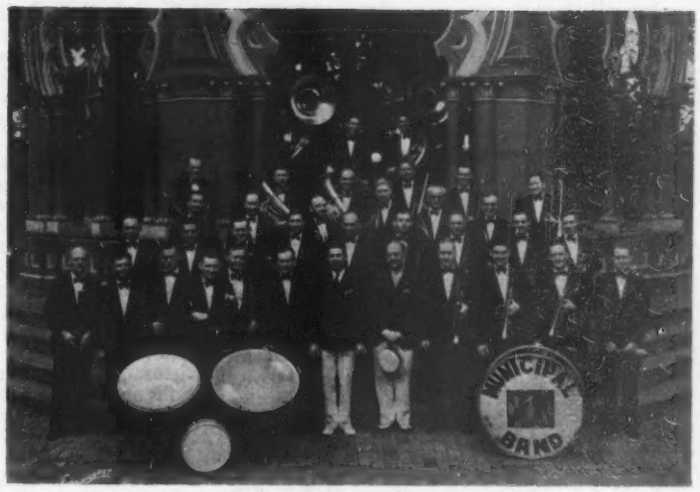
May Beegle's impresarial efforts account for seven evening concerts at Syria Mosque. The artists and organizations to appear are Fritz Kreisler; the Monte Carlo Ballet Russe; Josef Hofmann, pianist; Russian Grand Opera Company; Jooss European Ballet; Helen Jepson, soprano, and Nino Martini, tenor, in joint recital, and Lawrence Tibbett, baritone.

The Y.M. and W.H.A. will again sponsor their major artist series. The recitalists comprise Eide Norena, soprano, November 24; Alexander Brailowsky, pianist, January 19; Emanuel Feuermann, cellist, February 23; Arthur Fear, English baritone, March 22; and Bartlett and Robertson, duo pianists, April 19. In addition the Y.M. and W.H.A. Choral Society under Harvey B. Gaul and a joint concert by Edith Canter Lazear, soprano, and Harry Azinsky, violinist, will be featured.

The Pittsburgh String Symphonic Ensemble directed by Oscar Del Bianco is to give six concerts at Carnegie Music Hall on October 23, December 4, January 16, February 16, February 26, and April 1.

Dr. Marshall Bidwell has already opened his season of free organ recitals on Saturday nights and Sunday afternoons at Carnegie Music Hall, and Dr. Caspar P. Koch, municipal organist has begun his series of free Sunday afternoon concerts at Northside Carnegie Hall.

The Western Pennsylvania Chapter, American Guild of Organists, are to gather for their first autumn meeting at Pennsylvania College for Women. Alice Goodell, dean of the organization, is head of the P.C.W. music department. Walter Fawcett will play a recital on this occasion on the new Hammond pipeless organ. R. L.



THE MUNICIPAL BAND OF BALTIMORE

(Robert V. Lansinger, conductor), has concluded its twentieth season. This organization was one of the features of the summer musical season provided for Baltimore by the Municipal Department of Music, of which Frederick R. Huber is director. (Photo by Cronhardt & Sons.)

Concert and Lecture Series for International Music Guild

As the first step in a program of national and world-wide scope, the International Music Guild, founded by Sonya Mintz and operated last season as the Music Guild, has announced a course in the Appreciation of Music to be conducted by Leonard Liebling, in conjunction with a series of fifteen weekly concerts to be given by outstanding and representative artists on Sunday afternoons at Town Hall, New York, beginning October 20.

The same underlying aim and policy which the Music Guild pursued during its first full season in Roerich Hall last year will be retained and extended by the new and larger organization, with the former becoming the charter chapter of the latter, and with additional branches or chapters already in process of establishment in Paris, London, Boston and Chicago. This policy has two aspects: first, to provide such concerts by able artists, with instructive commentary, for the large public that exists for such music if the price is within its reach; and, second, to provide an outlet for expression and growth in their art for musicians.

The complete list of artists in the Guild's Town Hall series will be announced. Among those from whom the list will be selected are: Florence Easton, soprano; Benno Rabinof, violinist; Louise Bernhardt, contralto; Mario Cozzi, baritone; Muriel Kerr, pianist; Emanuel Feuermann, cellist; Hortense Monath, pianist; Grisha Goluboff, violinist; Klara Kwartin, soprano; Ray Lev, pianist; the Stradivarius Quartet; and Nancy Wilson and Genia Luboschutz, on cello and piano.

Alexander Brailowsky's Activities

Alexander Brailowsky returns to this country in January for his first coast-to-coast tour, after an absence of several seasons spent in extensive activity all through Europe, South America, Mexico, Palestine and the Far East. The pianist will play many engagements in the European countries before sailing for our shores. Brailowsky's tour comprises recitals and orchestral appearances in Scandinavia, Switzerland, Vienna, Budapest, Prague and the Czechoslovakian provincial towns, Brussels, Rome and a number of cities throughout the Italian kingdom. In Paris the Russian pianist plays twice—once as soloist with the Orchestra Symphonique de Paris, and once in recital at the Salle Rameau—with concerts in the important musical centres of France to follow. Brailowsky's short summer rest has been spent in his new home overlooking Lake Geneva, at Lausanne.

Estelle Liebling's Rhythm Fantasy Series on WOR

Estelle Liebling is presenting a new weekly series, Rhythm Fantasy, beginning September 15, over WOR. In addition to noted singers who will appear as guest artists from time to time, the regular cast of Rhythm Fantasy includes Garfield Swift, baritone; Sue Reid, personality singer; the Three Minutes, Mary Kendel and Ann Seaton, sopranos, and Ivy Dale, contralto; Ralph Blane, baritone, and the New York Singers, a vocal ensemble of twenty voices. Nat Brusiloff conducts the orchestra.

Miss Liebling has presented a series on WOR for several years. She began with the S. S. Melodic series, later presented The Musik Shoppe and last year the popular Operatic Miniatures, on which many eminent guest singers were heard.

Virginia Bartow in Connecticut Recitals

LITCHFIELD, CONN.—Virginia Bartow, a soprano of appealing voice, gave a benefit concert here for the Spring Hill Schools recently. Comment was made on her artistry, and excellent diction in three languages; listeners were especially pleased with her interpretation of German Lieder. Endowed with dramatic qualities, Miss Barton roused her audience to instant attention. This artist-pupil of Adelaide Gescheidt also offered a recital at New Canaan, Conn. K. T.

New Haven to Hear Eminent Artists

NEW HAVEN, CONN.—New Haven concert-goers are again indebted to Daggett M. Lee for arranging a series of recitals by eminent artists. In this season's six concerts we are fortunate in having three performers new to New Haven, even if not new to residents of this city. Music-lovers here therefore await February 10 when Artur Schnabel, the pianist, will be heard for the first time at Woolsey Hall. He will be followed by Kirsten Flagstad, the Metropolitan soprano. The other newcomer to New Haven is John Charles Thomas, baritone.

Jascha Heifetz, always a favorite here, will open the series. It is five years since Mr. Heifetz has been heard here in concert. And then comes the Boston Symphony Orchestra, which will again give two concerts. At the second of the symphony events, Serge Koussevitzky will present Myra Hess as soloist. E. K.

Betti to Attend Tommasini Première

Adolfo Betti, who spent the summer in Italy, will not return to New York until Christmas. He is remaining abroad to attend the world première of the Tommasini concerto (dedicated to Mr. Betti) which will be given in Rome on December 15. Bernardino Molinari will conduct, and the soloist is to be Erno Valasek, violinist, pupil of Mr. Betti.

Among his summer activities, Mr. Betti appeared with Mr. Valasek, Enrico Pardini, cellist, and Alberto Collavoli, pianist, in a concert at the Teatro Accademico, Bagni di Lucca, Italy.

Upon his return to America, Mr. Betti is to hold a course of quartet playing both for professional and amateur musicians, from January 15 to April 1. Haydn and Mozart works will be studied, and the op. 18 of Beethoven.

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NEW YORK OCTOBER 12, 1935 No. 2868

It is only seven weeks to Christmas carol time.

—o—

Sadly needed are a new piano concerto, and one for the violin. Or do our modern composers consider the form obsolete?

—o—

The new musical season cannot be regarded as altogether in swing until the annual controversy arises as to whether radio helps or harms the regular concert activities.

—o—

It is reported that the next Salzburg Festival will produce Meistersinger, conducted by Toscanini. That should fill the place with Americans next summer—it was half full of them last August even to hear Toscanini do the not too popular Fidelio by Beethoven.

—o—

Certain authentic underground rumblings indicate that there may soon be a new traveling orchestra of unemployed musicians, supported by the State of New York. That would be a worthy undertaking ethically and a priceless artistic boom to the smaller communities in the Empire section of our land. Several other States have preceded New York in orchestral subvention; perhaps all of them may ultimately follow. It is not too much to expect in these days of change and reform in America.

—o—

Is the Radio Amateur a Menace?

Throughout the past season and the summer there has been a growing crescendo of amateur radio hours, which have reached such a pitch of vociferousness that the entire land is deluged with them. It is stated on good authority that practically every broadcasting station already has, or is contemplating the addition of, one of them. These ostensibly impromptu appearances of unknown but hopeful applicants for vocal, instrumental and even whistling honors, with the usual award of a prize to the best by a committee of judges or by vote from radio listeners, have created a great illusion. It is that enduring fame, riches and success can be won by such means.

To any one who is familiar with actual conditions in the musical, theatrical and radio world, with their present state of over-crowding and unemployment, this is obviously the pursuit of a phantasm. In rare cases where exceptional promise comes to light, there may—very occasionally—be some opportunity opened to the talented one. In this degree, the amateur hours are harmless at worst and of actual service to a small minority.

On the other hand, there is no question that many disappointments result from the trials. In cases, where the applicant ventures all his savings for railroad fare to go to some large city with the hope of speedy recognition and rise to affluence, the results may be downright tragic. In New York, for example, the Emergency Relief Bureau reports that some 300 out-of-town seekers for radio fame weekly find themselves destitute in the metropolis. As the craze has not yet reached the climax it may attain in the coming season, it is logical to expect even more distress, suffering and smashed illusions as the result of it. Of course, before long the epidemic will reach its peak and, as suddenly, will have a sudden quietus. But the warning is hereby tendered to all youths and maidens who leave steady jobs and home circles to find a mythical pot of gold at the foot of a rainbow, that they will probably need to return to them. It is therefore highly desirable that they do not burn all their bridges.

Another complaint heard from members of the teaching profession is that the amateur hours constitute a serious threat to professional musical standards. Where there is a large-scale campaign on foot to encourage half-formed talents or actual incompetents to hope for speedy success and ample earnings, it is obvious that headlong youth will have scant patience with the counsels and aid of their teachers. When a large quota of students deserts formal instruction to rush into public appearances, the kind of singing and playing offered to the public will tend to deteriorate. In the interest, therefore, of sincere musical artists who hold high ideals of their craft, something should be done soon to stop, or at least restrict by rigid examination beforehand, the wave of heedless hopefuls flocking to the microphones. The only way to lasting musical success is by thorough grounding in the essentials of the art.

Nothing that has been said here should be construed as a slight on the amateur musician of intelligence, taste and appreciation, who constitutes the salt of the melodic world. In a real sense, the return of music-making to the amateur, spontaneous status it enjoyed in earlier centuries, constitutes the only hope of revitalizing a jaded and over-commercialized art. But the commercial amateur hours of the radio operate in a quite a different sphere. In the long run, they operate for profit—either for a sponsor whose goods are being advertised or for the sake of popularizing some "hour" or station program, which in turn tends to benefit those who run these enterprises by widening their audience. But it rarely operates for the profit of those who give their time, hopes and efforts free as grist to a grinding mill which turns out, principally, a crop of myths of quick riches, a train of disappointed hopes, and a further lowering of none-too-high general standards for music in the majority of radio programs.

—o—

The Tempo Question

Felix Weingartner writes a letter to the New York Times in which he protests that he did not drag the tempi of Parsifal at a recent Vienna performance, as the newspaper stated in its musical letter from that city.

The conductor furthermore sets forth that he was at Bayreuth as a young man and attended the original Parsifal rehearsals under the supervision of Wagner himself; and also heard many later performances under leaders who had received their directions from the composer.

In music, one man's tempo is another man's disagreement. The critics are as fallible as anyone else. There can be no hard and fast rules about tempi; they express purely personal reaction. However, it seems more than plausible that a composer knows his own tempi, and that a conductor who has heard them should be in a position to act authoritatively in their performance.

Weingartner is a great man with the baton, and has been so for about fifty years. It is safe to assume, on the whole, that in the matter of the Parsifal tempi at Vienna, he is right and the Times correspondent is wrong.

—o—

Bovine Balladry

The humble cow, previously accorded a rather niggardly place in the musical pantheon, has come into its own. According to W. H. Haddon Squire, writing in the Christian Science Monitor (Boston), the prolific young Central American composer, Kurt Weill, has produced a musical play bearing the title, A Kingdom for a Cow. The argument goes as follows:

An American armament agent visits an idyllic isle that is shared by two perfectly peaceful republics: Santa Maria and Ucqua. The result is taxation, more and higher taxation, conscription and dictatorship; and in the end war between the two countries is averted only by the discovery that the rifles are dummies, duds, or whatever the correct word is to describe guns that will not go off. As satire this seemed rather weak. Such a musical comedy armament firm must have been pacifist to a man.

The cow—perhaps the first ever to become enveloped in sentimental romance—is the sole asset of Juan, who is about to marry Juanita. But a bailiff arrives with the wedding guests and very soon Juan finds himself with a rifle instead of a bride. He then commits the horrific crime of smacking the Dictator's face. He is saved, however, by the guns that will not go off and as no self-respecting dictator could possibly go on dictating after having his face smacked, Juan, Juanita and the cow live happily ever after.

Probably the bovine family will take an increasingly important place in music, in future, with this promising start, even rivalling in time the prowess of Grane and other famed Wagnerian steeds, who make life a problem for the stage manager.

—o—

Dispelling Operatic Illusions

The publication by the house of Chester in England of a new four-act opera, Don Juan De Mañara, libretto by Arnold Bennett and music by Eugene Goossens, is signalized by an interesting announcement by the composer of some pertinent ideas on the subject of lyric drama.

Says Mr. Goossens: "In setting Arnold Bennett's words to music, my aim throughout has been, not only to make a second contribution to the ever-growing literature of opera in English, but also to provide a vehicle for operatic display which may help to dispel two illusions still prevalent among many singers. These are (a) that the English language cannot be understood by an opera audience when sung to the accompaniment of a large orchestra, and (b) that opera must necessarily contain opportunities for vocal exhibition (arias, scenas, etc.) without which its musical and dramatic appeal—and, incidentally, its capacity for evoking 'audience-enthusiasm'—cease to exist." Further, the composer states that the successful presentation of an opera in English conceived in the style of music drama depends largely on the clear articulation of the text, a scrupulous regard for intonation and note-values, and an exact balance between orchestra and voices.

All these and other problems have faced American writers for the musical stage, as numerous experiments on the stage of the Metropolitan, the Chicago Opera, and elsewhere, have manifested. It has been thoroughly proved, by Wagner and others, that vital and stageworthy opera does not necessarily depend upon the use of set vocal forms. But in creating a free musical style of original sort, the problems of the intelligibility of the words are much complicated. A great deal depends on the proper relation between the orchestra and the singers, as Goossens justly notes. This is determined partly by the clarity and balance of the composer's scoring, partly by the skill of the conductor, who must keep the various factors in the performance under proper control and subordination, one to the other.

Just as Wagnerian music-drama had to create a new school of interpreters for its adequate realization, so opera in English needs a specially trained body of singers. It is obvious that many old conventions of operatic style will have to be discarded. A singer cannot use the ringing *portamento* suitable for a phrase from Puccini if he wishes to deliver intelligibly the meaning of an English text. Nor do the methods of the German music-drama entirely fulfill the requirements of a libretto in the vernacular. What is needed is perhaps a more highly vitalized style derived from the best traditions of oratorio singing in English.

The question of a "singable" text, so much debated in the past, offers even thornier problems. English does not have many words ending in vowels (at least from the pronunciation standpoint). The predominance in Italian of three-syllable words accented on the second and its open vowels are more conducive to regularity of musical expression. The chief difficulty presented by English is the polyglot nature of the material absorbed by this language—Anglo-Saxon, Romance, even Scandinavian elements. There is practically no uniformity of word-forms, accents or endings, while the words are stuck together in squat blocks, with many combinations that defy the carrying of a sustained, open tone in conjunction with accurate pronunciation.

Truly, as Mr. Goossens says, it is an illusion that English cannot be sung intelligibly. But to achieve the ideal opera libretto would require the cooperation of a committe of experts in dramaturgy, music, poetry and (most important of all, perhaps) lingual specialists who would select words of a somewhat uniform structure, resonance and liquid quality of consonants. Perhaps only those who understood the physiology of the voice should be given *carte blanche* to devise opera books for our stage, rather than poets whose fine, lyrical inspirations are often ill adapted to be wafted from musical prosceniums.

VARIATIONS

By Leonard Liebling

Before me lie two copies of ancient musical journals, the United States Musical Review (New York) of November, 1867; and Music and Drama (Philadelphia) of October 31, 1891.

The New York publication gives the season programs of the Philharmonic Orchestra—five concerts, with two works by Beethoven (Ninth and Pastorale), two by Schumann, two by Liszt (symphonic poems), two by Mendelssohn, one by Schubert, one each by Ritter (Othello Overture), Spohr, Mozart, Weber and Wagner (Introduction to Lohengrin). The U. S. Musical Review tells also that Wagner has accepted the post of *feuilleton* editor on the Munich Süddeutsche Presse, "and in consequence will abandon his notion of establishing a separate art-journal of his own"; that Berlioz has accepted Grand Duchess Helena's invitation to spend six months in St. Petersburg conducting the Conservatoire Orchestra; that harps are used in London churches; that Case Music Hall (at a cost of over $300,000) was opened in Cleveland, Ohio, with dressing rooms for ladies and gentlemen, "fitted up in good style and having all the conveniences necessary"; that Offenbach complains about his native Cologne, "which performs my works more badly than any other city"; that a canary bird aged seventeen years died at Lee, Mass. "and was a great songster to the last"; that "dollar musical-boxes are sold in Europe but have not been imported here"; that J. L. Peters, 200 Broadway, publishes piano arrangements from Gounod's "new" opera, Roméo et Juliette; that "lovers of the sentimental style" will be pleased with Brown's song, Coming Home; and that Pisa (Italy) has erected a monument to Madame Catalani, the famous opera songstress.

Do not think that the U. S. M. R. was without humor, as for instance:

When Thomas Moore died—one *Moore* gone.

"My Bark Is on the Shore"—Fellow went duck-hunting and forgot his dog.

"The Banks of the Swanee" have suspended.

Peters' music is like some trees—*pop(u)lar*.

Music ought to go upon beds—it comes in sheets.

The United States Musical Review is like the yellow fever at New Orleans—everybody's *taking* it.

The authoress of "Settin' on a Rail" was an old *hen*.

What song would you shout if you wanted Richard III to look at Hamlet's ghost? *Dixie*. (Dick-see.)

Music can't be carried by ladies from one city to another. It must go by *mail*—not female.

"My spirits are low." Something knocked the bung out of the barrel, and it ran out.

A countryman, lately visiting Music Hall, in Boston, was somewhat interested in the counterpart of Beethoven that stands before the organ, and eventually inquired:

"Is that statoo gilt?"

"No, sir, bronze," was the reply.

"Brunze, hey? Must cost considerable. Who's the statoo of?"

"Beethoven," said the gentleman, beginning to be amused.

"B. Thoven, hey?" And then, reflectively, with the impression of the statue of B. Franklin fresh in his mind, inquired, "Was he a Bosting man?"

Not at all humorously meant is this:

A Word to Concert-Goers.—When at concerts or private parties where music is being performed, no matter how anxious you may be to do so, never converse; also refrain from beating time, humming the airs, applauding, or making ridiculous gestures of admiration.

Here is an item of interest to modern prima donnas:

In Paris it is matter of rivalry which of the great composers shall pay most homage to Patti. Rossini, that fine old genius, *bon vivant*, gentleman, and master of chords and scales, tells everybody how irresistibly charming she is, writes gallant verses in her album to his "divine little Patti," plays for hours at the piano while she sings over his shoulders, and at eighty-four is desperately smitten with this girl of twenty. Verdi is equally laudatory of her musical charms, and declared not long ago that he never knew what Leonora, in Trovatore, was capable of till he heard her sing it.

* * *

The Philadelphia Music and Drama (1891) reports a concert at the local Grand Opera House by "Herr Seidl's Metropolitan Orchestra" and says: "Rafael Joseffy was the soloist, who played Tschaikowsky's concerto in a manner that aroused the greatest enthusiasm, and he was recalled again and again . . . . Victor Herbert, the cellist, played a number by Servais."

Another bit of news refers to Theodore Thomas and his abandonment of New York for Chicago. M. and D. remarks: "Throughout the West, contemporaries seem to have conceived the erroneous impression that since Thomas has left New York, the musical light which once shone so brightly there has vanished almost entirely. It must be remembered, however, that Seidl, Nikisch, Walter Damrosch and numerous others are still in New York, have been there, and will continue to discourse for its musical benefit."

An advertisement of a mechanical organ, the Symphony (Wilcox-White Organ Company) shows that the instrument merchants of forty-four years ago were no less seductive than are the vendors of today, in setting forth the attractions of "canned music." The display proclamation is illustrated with a drawing showing a little girl manipulating the mechanical Symphony, the while a family group sits about listening enraptured to the magic strains. The text reads: "A CHILD CAN PLAY the beauties of Beethoven, Wagner, Mozart, Liszt, etc., with as true and correct expression as can be obtained by the finest orchestra or greatest musician . . . . YOU CAN DO AS WELL, even if you know nothing of Music."

* * *

If the Musical Courier font had luminous type with letters one foot high, and this department commanded the space, that is how I would like to print the attached, by G. K. Chesterton:

"Of all modern phenomena the most monstrous and ominous, the most manifestly rotting with disease, the most grimly prophetic of destruction, the most clearly and unmistakably inspired by evil spirits, the most instantly and awfully overshadowed by the wrath of Heaven, the most near to madness and moral chaos, the most vivid with deviltry and despair, is the practice of having to listen to loud music while eating a meal in a restaurant."

* * *

P. E. R. wishes to know "what tune was fiddled by Nero at his big bonfire?"; and answer the question as follows: "Maybe it was the Ritual Fire Dance (De Falla) Is not his word like a Fire (Mendelssohn) Magic Fire (Wagner) or Smoke Gets in Your Eyes (Kern)."

* * *

One of the pleasurable events of the opening week of the season was the first of the new series of radio concerts sponsored by General Motors. Most of them are to be conducted by Erno Rapee. He made his initial effort a matter for wholesouled approbation, both because of his outstanding orchestral readings and his sensitive accompaniment to Kirsten Flagstad in her singing of the Liebestod.

Rapee's previous experience had been chiefly in film houses (where he was a pioneer in presenting the best music), but he always commanded large and excellent orchestras there and acquired a thorough baton technic with which to express his innate musicianship. Given his great opportunity last Sunday, he developed it into a pronounced success. Rapee looms as a future force in our representative symphonic circles.

Life today, says the New York Post (September 17), is a "symphony of hard times."

* * *

"Mayor La Guardia is determined to stop the useless street noises of New York," writes H. T., "and I am wondering how he will treat those musicians who meet along West Fifty-seventh Street and argue about what Edward Johnson ought to do with the Metropolitan Opera."

* * *

Quite the most complete musical boner arrives from Delhi, N. Y., where the local daily makes Rossini's Stabat Mater, into "Sabbath Master."

* * *

Somebody who was at the New York premiere of Here's to Romance (the film which presented Nino Martini's debut as a screen attraction), said after the showing: "This is the first time I've ever enjoyed a Martini that isn't dry."

* * *

The other day a certain musical editor was having his hair shortened in barber shop chair No. 2 at the Essex House in West Fifty-eighth Street. Proceedings were enlivened with conversation, as follows:

M. E. "I would like a light trim."

Barber—"I know; not too much off the top, or the back."

M. E.—"Right. I don't wish to look like a banker."

Barber—"Afraid you'll be asked to lend money, eh?"

M. E.—(No answer.)

Barber—"Maybe you ought to leave your hair long and look like an artist. Everybody knows artists have no money now. Well, I mean, only a few have, like the one that lives at this hotel. He's an opera singer."

M. E.—"What's his name?"

Barber—"I can't remember. He gave me tickets to hear him last winter at the Metropolitan, but I couldn't go, so I sent another barber, Giorgio—that fellow working at the last chair. Hey, Giorgio, what's the name of that opera singer lives here in the house, the one you heard sing?

End Chair.—"Richard Crooks."

Barber.—"Yeah, that's the one. You see, I couldn't think of his name because he never seems like an opera singer to me. He comes in here without any show-off, he never kicks and he's always smiling and cracking jokes. If you'd ever see him, you'd know he's a regular fellow."

M. E.—"I've seen him often; I know him well."

Barber—"You do? Say, you aren't an opera singer, are you?"

M. E.—"No."

Barber.—"I thought so."

* * *

It would not be utterly surprising if Fritz Kreisler were suddenly to pull off a wig and reveal that he is another fiddler of the same name.

* * *

What is going to happen now with Aida performances in Italy? Amonasro is the king of Ethiopia.

* * *

New Italian scale: Do, re, mi, fa, Selassie, do.

REMINISCENCE OF 1910.

A merry evening at the home of Serge Koussevitzky in Berlin. The musical roysterers (left to right) are Abell (Musical Courier representative), Glière, Fernow, Chaliapin, Leo Blech, Koussevitzky, Dr. Löwenfeld, Godowsky, Sobinow, Metzl.

There are sound rumors wafting about the tonal ozone that Lily Pons is already married to Andre Kostelanetz, the chap who conducts the orchestra on her radio programs and the lad who directed the symphonic beatitudes of her soon-to-be-released film.

I only hope no formal announcement will be made of the union before I tell you this. That's the trouble of shouting gossip in a weekly instead of a daily. The other fellow always beats you.

* * *

Why I was sent by the M. C. editors to review Nino Martini's new picture, Here's to Romance, which had its world premiere at the Centre Theatre on October 2, is beyond me. Possibly Leonard and Horace think that I know so little about music that perhaps I am movie-minded and possess the "mind of a twelve-year old child" (the criterion of motion picture audiences which picture producers aim to satisfy).

But sent I was, and so I'll do my stuff. Therefore, let me tell you first-off that Nino sang himself to a spectacular success in the film. I haven't heard the Pagliacci tenor aria sung as dramatically and artistically for many, many years. Nino also sings Le Rêve from Manon and the letter aria from Tosca with eloquent finesse. Certainly, if movie producers wish to publicize opera, Nino's feats will crowd the Metropolitan Opera House this season whenever he sings. And I shouldn't be at all surprised if there was organized a fête society of young débutantes to shower him with flowers and draw his Rolls-Royce through Manhattan streets on the slightest provocation.

As for the picture itself, Here's to Romance is rather trite and commonplace. Like the two previous Grace Moore films, it has to do with the struggle to rise of a poor-but-handsome-music-student-with-a-divine-voice. In this case a tenor and not a soprano.

Nino, the tenor, becomes the *protégé* of a wealthy young matron (Genevieve Tobin) through the suggestion of Mme. Ernestine Schumann-Heink, Nino's screen vocal teacher. He goes to Paris, falls in love with a delectable little blonde dancer (Anita Louise) much to the annoyance of his patroness. In order to fasten Nino securely to her corsage, the "lady of means" buys a performance of Cavalleria Rusticana for him at the Opéra-Comique. Overcome by the tension of a quarrel between himself and his lovely blonde, Nino starts to sing, breaks down and runs out on his career. Returning to New York, he "makes" a five-and-ten cent store somewhere on Sixth Avenue. There he is "discovered" by the manager of the Metropolitan. Nino makes a grand slam debut in Tosca; all is forgiven and he kisses Anita Louise passionately.

Not much of a picture, I admit, but a swell vehicle for Nino's singing. You really should see it, because it's the tops as far as tonal charm and the male beauty of tenors are concerned. Anita Louise is a precious little thing and Schumann-Heink is a comedy riot. Watch that lady; she'll be a second Marie Dressler in no time at all.

* * *

And oh, what a phalanx of notables attended this premiere. And my, how they clapped Nino when he made his "personal appearance," eloquently presented by our own Leonard, neatly attired in a black tie.

Among those creatures of our queer tonal aura that tramped over my feet, I spied Helen Jepson, radiantly beautiful as ever, Walter Mills, Rosalie Kramer, Bert and Cora Neuer, W. J. Henderson, Jerome Bohm, Francis Perkins, Arpad Sandor and his charming young wife, John Majeski, Alice Bracey Taylor, Jack Salter, Vera Brodsky, Jerry Bergh, Mr. and Mrs. W. G. Van Schmus, Helen Redington, Grena Bennett, Horace Johnson and Horace Parmelee, F. C. Coppicus, and several thousand more.

* * *

I hear that Helen Jepson, the stately blonde diva of the Met, has had to postpone making her musical film until next summer. Learning three new operatic roles and making a concert tour of twenty-two engagements takes quite a bit of time off one's leisure during a winter and Helen just couldn't squeeze anything more into twenty-four hours except three meals and bed.

* * *

Grena Bennett has a new evening frock. It's midnight blue, with a wee velvet jacket and was bought for a song at New York's Rue de la Paix. Ask her out and you"ll see how stunning she is.

* * *

Paul Lemay, who has been in New York this past summer conducting this radio program and that, has gone to Duluth where he conducts the Duluth Symphony Orchestra. When he's not doing that, he rushes to Minneapolis to lend a helping hand to Eugene Ormandy with the orchestra there.

Friends tell me that Paul has that rare ability to tell the vintage of any good wine by tasting it. You know, I envy the experiences that chap has had, not to mention the fun. I"m not a connoisseur, however; I'm one along the gutter in the middle of a nice, clean street.

"Professor, do you think if I had my operation, I could sing like Galli-Curci?"

OBITUARY

Sir Frederic H. Cowen

LONDON.—Sir Frederic H. Cowen, composer and conductor, died on October 6 at the age of eighty-three. Sir Frederic was born in Kingston, Jamaica, January 29, 1852. His talent manifested itself at an early age. At six he was the composer of a published waltz; and at eight, had written an opera. He was a proficient performer on the piano, organ and violin and had composed a popular choral work, The Rose Maiden, before he was twenty-one.

He began to study piano with Benedict and harmony with Goss in London when he was eight years old. These studies were continued with Hauptmann, Reinecke, Richter, Plaidy and Moscheles in Leipsic, and with Kiel in Berlin, in 1867-8. He made his debut as a pianist at Her Majesty's Theatre, London, in 1863, at the age of eleven, and thereafter appeared frequently in recital and at London concerts until 1869. As a young man he served as accompanist to Mapleson's concert party, and as assistant accompanist at Her Majesty's Theatre under Costa. In 1878 he visited America. He conducted the London Philharmonic concerts, 1887-92, and returned to the same post in 1900-07, served as musical director of the Melbourne Centennial Exhibition, 1888-9, and led the concerts of the Liverpool Philharmonic Society from 1896 to 1914. Among other notable English institutions where he wielded the baton were the Manchester Concerts, 1896-99, the Handel Triennial Festivals at the Crystal Palace, London, 1902-12, the Cardiff Festival, 1902-10, the Covent Garden Promenade Concerts, and the Scottish Orchestra programs.

As a composer, Sir Frederic first won wide recognition for his "Scandinavian" Symphony, heard in London in 1880. His opera Signa was produced in Milan in 1893 (said to have been the first English opera to be heard in Italy) and Harold at Covent Garden in 1895. He had published six symphonic works, many oratorios, some 300 songs, duets and piano pieces. He received the honorary degree of Mus. D. from Cambridge University in 1900 and Edinburgh University in 1910, and was knighted in 1911. He married Miss Gwendoline Richardson. R. P.

Edward C. Moore

CHICAGO.—Edward C. Moore, eminent music critic of the Chicago Tribune, died on October 6. Mr. Moore was known as a composer and song writer, as well as critic. He also was the author of the book, Forty Years of Opera in Chicago. A native of Fond du Lac, Wis., Mr. Moore was fifty-eight years old. He was graduated from Yale and studied law at Northwestern. In 1909 he became a music writer for the Chicago Journal. R. D.

Otakar Ostrcil

PRAGUE.—Otakar Ostrcil, composer, and chief conductor of the Czech National Theatre for the last fifteen years, died here recently at the age of fifty-seven years. He was born February 25, 1879, in Smichow (Prague). From 1895 to 1900 he was a pupil and musical assistant of Fibich. He studied philosophy and esthetics at Prague University. Beginning in 1909 he conducted the Prague Orchestra Society, and five years later became opera conductor and dramaturgist of the Vinohrady Theatre. He accepted the conductorship of the National Theatre in 1920.

Ostrcil, a musician of much enterprise and authority, was responsible for the restoration of numerous operas by older Czech composers, such as Smetana, Dvorak, Fibich, Foerster and Novak, and also was a strong propagandist for the modernists of his country, Janacek, Zich, Jeremias, Weinberger and Kricka. His compositions followed the tradition of his teacher, Fibich, and showed the influence of Smetana, Mahler and others. Among these are the operas, Vlasta's Death, Kunala's Eyes, Poupé, and The Legend of Arin, all produced in Prague; numerous orchestral works including a symphony, and choral numbers and songs. D.

Mrs. Harold E. Talbott

DAYTON, O.—Mrs. Harold E. Talbott, a founder and supporter of the Westminster Choir and Choral School at Princeton, N. J., died here on October 2. She was seventy-one years old, the widow of a prominent railroad builder. Surviving are nine children.

Mrs. Talbott was active socially in Dayton, but her chief interests were art and philanthropy. She was contralto soloist in the Westminster Presbyterian Church of Dayton for thirty-five years. She held the belief that music in the churches should be raised to a higher plane of artistry and devotion, and she found an ally in this project in Dr. John Finley Williamson, director of the choir in which she sang. Mrs. Talbott financed the founding of the Westminster Choir School, which was located first in Dayton and then moved to Princeton, N. J. Mrs. Talbott has been its chief benefactor. She also sponsored the tours of the Westminster Choir, which, under the direction of Dr. Williamson, has given concerts all over the United States, Canada and twelve countries of Europe. This winter the Westminster Choir contemplates a tour to China and Australia.

The annual celebration of the commencement of the Westminister Choir School is called the Talbott Festival, after Mrs. Talbott. It is held in the Palmer Stadium at Princeton, and attracts an attendance of some 3,500 yearly. G. B.

Amy Sherwin

LONDON.—Amy Sherwin, soprano, once world-renowned, died here on September 20 at the age of eighty-one. Mme. Sherwin was an Australian, born in Tasmania. She was only a child when her voice attracted the attention of an impresario who was a guest on her father's plantation. He gave her a contract and sponsored her début in Melbourne in Lucia di Lammermoor. America heard her first in 1880, when she came to the United States to create the role of Marguerite in Berlioz's Damnation of Faust. In London she had much success in concert and with the Carl Rosa Opera Company. She toured with Kubelik in 1902-03. Her husband was Hugo Gorwitz. She had two children, a son and a daughter. R. P.

Karleton S. Hackett

CHICAGO.—Karleton S. Hackett, vocal teacher, music critic and president of the Chicago City Opera Company, died on October 7, the day before his sixty-eighth birthday. For twenty-five years he had been music critic for the Chicago Evening Post and he was the author of many articles for music publications.

Mr. Hackett was born in Brookline, Mass. After being graduated from Harvard University in 1891, he studied music at Florence, Italy, London and Munich. He first came to Chicago in 1893. From 1896 to 1911, he was head of the vocal department of the music school of Northwestern University, and since 1932 had been president of the American Conservatory of Music. Mr. Hackett married Gena Florence Castle, who survives him, with a daughter, Mrs. John A. Holabird. R. D.

Charles Bouvet

PARIS.—Charles Bouvet died here recently. He was born at Paris January 3, 1858. He was known as one of the most eminent French musicologists, having consecrated the major portion of his effort to the Couperin dynasty. He commenced his career as a violinist, playing in various Parisian orchestras. He was for a number of years director of the Museum and Library of the Paris Opéra. I. S.

Philip Napier Miles

LONDON.—Philip Napier Miles, composer and patron of music, died at his estate, Kingswestern, near Bristol, recently. He was seventy years old. Mr. Miles had combined personal musical gifts with the sponsorship of artistic projects. Early in life he

(*Continued on page 25*)

From Our Readers

Kind Words from the West

Riverside, Cal.

To the Musical Courier:

For several years we have regularly subscribed for and received the Musical Courier at this office. Please do permit me to say that we have enjoyed and used in a thoroughly beneficial way every single copy we have received.

Some time I should like to send you a summary of how old copies have been preserved—and also a small picture which might further illustrate the report. I feel it might be of considerable interest to many schools and directors of music throughout the country.

Most cordially yours,
PALOMA PATRICIA PROUTY,
Music Supervisor, Riverside County Schools.

Musicales

Elmer Schoettle Piano Recital

Lilian Barth, New York manager, assembled an interested audience in goodly number at The Barbizon, New York, October 1, to hear Elmer Schoettle, pianist, perform fifteen works by ancient and modern composers. Beginning with Chopin's F minor fantasia, many original elements of interpretation were observed, notably in the pronouncement of the melody of the second theme; throughout there was a sense of drama. The powder and wig period was represented by Scarlatti, Couperin and Rameau, the pianist bringing crisp touch to bear, along with humor. Beethoven's melodious sonata in A was played fluently, and four Debussy works were given sympathetic treatment. A series of futurist pieces by Hindemith, and the Bach toccata and fugue in C, closed the program, during which recalls were frequent and well deserved, for the pianist is earnest, poised, and has the requisites for public success. F. W. R.

NBC Artists Service Schedules New York Concerts

NBC Artists Service has already listed forty-four New York recitals for their artists in 1935-36, ten of them premieres. These include four new attractions from Europe—Ria Ginster, soprano, who will appear at Town Hall, November 13; Edith Lorand and her Hungarian Orchestra of fifteen men, scheduled for Carnegie Hall, November 24; the Moscow Cathedral Choir which is being brought over by S. Hurok, and which will appear at Town Hall on October 25; and Georg Harten, English pianist, whose New York debut is announced for January 2. Among other artists giving their first New York recitals this season are Ezio Pinza, basso of the Metropolitan Opera; Willard MacGregor, pianist; Selma Kramer, pianist; Frank Chapman, baritone; John Herrick, baritone; and Viola Mitchell, violinist. Other important recitals included two appearances by Kreisler and one by Rachmaninoff. Artur Schnabel, Elena Gerhardt, Marian Anderson and the Kolisch Quartet also are listed.

Library of Congress Chamber Series to Be Broadcast

The Library of Congress chamber music series will be presented over WOR and the Mutual Broadcasting System for eight weeks, beginning October 29.

The series hitherto have been presented exclusively on the other two major networks. This fall, however, recognition has been given to the Mutual Broadcasting System for the exclusive broadcasting of the first portion of these programs.

The presentations are offered the American public in the interest of encouraging fine music by the Library of Congress Division of Music, made possible by the Elizabeth Sprague Coolidge Foundation.

The chamber music series will be heard Tuesday afternoons from October 29 to December 17, inclusive.

Among the groups to be heard will be the Gordon String Quartet, the Musical Art Quartet, Barrere-Salzedo-Britt, the Kroll-Britt-Sheridan Trio, the Kroll String Sextet and others.

Roman Totenberg Arrives for First Concert Tour

Roman Totenberg, young Polish violinist, arrived in New York on the SS. Lafayette on October 3 to give a series of recitals all over the country. Mr. Totenberg will make his debut with the National Symphony Orchestra of Washington, D. C., on November 7 and give a New York recital on November 19. Born in Poland, Mr. Totenberg studied in Warsaw under Prof. Michalowitch (a pupil of Leopold Auer) and in Berlin under Prof. Carl Flesch. In Europe Mr. Totenberg is known for his Mozart and Brahms interpretations and for artistic pioneering in modern works. His friend and fellow countryman Szymanowski has dedicated a violin concerto to him which he will play in this country this year. Mr. Totenberg plays a Stradivarius given him by the Nicholas Longworths of Washington, D. C.

Edwin Hughes Opens Classes at Washington College of Music

Edwin Hughes opened his series of repertoire classes at the Washington College of Music with a large attendance on September 30. On the same evening he gave the first of a series of eight monthly lectures which he is delivering this season at the college. On October 15, Mr. Hughes is to lecture before the Music Forum in Buffalo, N. Y., on The Essentials of Beautiful Piano Playing.

LUCILLE COLLETTE,
violinist, played recently with the New York Civic Orchestra, under the direction of Jacob Schwartzdorf. She also appeared as soloist with Alexander Richardson at the Brooklyn Museum.

I See That

The SS. Conte di Savoia arrived in New York on October 3, bringing Elisabeth Rethberg, Giovanni Martinelli, Mr. and Mrs. Tito Schipa, Ezio Pinza, Mr. and Mrs. Artur Bodanzky, Giuseppe Sturani, Romano Romani, Renato Bellini and Rosario Scalero.

* * *

The liner Lafayette, arriving in New York on October 3, included on its passenger list Ludwig Juht, Jacques Goutmanovitch, Efrem Kurtz, Col. Wassily de Basil and the members of the Monte Carlo Ballet Russe.

* * *

Sue Harvard has spent the summer in the Adirondacks, near Schroon Lake, N. Y.

* * *

The Egyptian Choral Club of West Frankfort, Ill. (winners of the Chicago Tribune Music Festival Contest of 1934) under the direction of Frank E. Trobaugh, included The Lord's Prayer in musical setting by Josephine Forsyth on their half-hour program broadcast from coast to coast over WEAF.

* * *

Karl and Phyllis Kraeuter, who have been heard frequently on the NBC Music Guild Hour (WEAF), played again on August 10 with Pierre Luboshutz. The program included the Chausson trio and Mozart's A major violin sonata. The group played on July 6 over WEAF. Miss Kraeuter and Mr. Luboshutz performed the A major sonata of Beethoven for cello and piano, and were joined by Mr. Kraeuter in a trio by Paul Juon. On July 27, the NBC Music Guild program featured the Ravel trio, in which Karl and Phyllis Kraeuter collaborated with Katherine Bacon.

* * *

Havana's Sociedad Pro Arte Musical has engaged a series of four musical attractions for the coming season. Mischa Levitzki will appear in that city on December 16 and 18, Benno Rabinof on February 3 and 5, the Monte Carlo Ballet Russe on March 9, 10, and 11, Ezio Pinza on April 14 and 16. The Monte Carlo Ballet will supplement its visit to Havana with its first tour of the south.

* * *

Giovanni Martinelli, Eidé Noréna, Ezio Pinza and Doris Doe are to make a joint tour as the Metropolitan Quartet during October.

* * *

Edith Lorand and her Hungarian Orchestra, making their first American tour this season, will arrive the latter part of October and be heard in thirty-five cities. A New York recital is scheduled for November 24 in Carnegie Hall.

* * *

Jerome Rappaport left recently to resume his activities with a new orchestra in San Antonio, Tex.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 12
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, October 13
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lola Monti-Gorsey, soprano, Town Hall (A)
Zbigniew Gniadowski, pianist, Town Hall (E)

Monday, October 14
Chicago A Cappella Choir, Carnegie Hall (E)
Jeno Swislowski, pianist, Town Hall (E)

Tuesday, October 15
Philadelphia Orchestra, Carnegie Hall (E)
Vicente Escudero, dancer ,Town Hall (E)

Wednesday, October 16
Pietro Yon, organist, Carnegie Hall (E)
Georges Miquelle, cellist, Town Hall (E)

Thursday, October 17
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, October 18
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (E)

Saturday, October 19
Leroy Anspach, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Paul Robeson, baritone. Town Hall (E)

Sunday, October 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Hans Barth, pianist, Town Hall (A)
Music Guild Concert, Town Hall (A—5:45 p.m.)
Mrs. Frederick L. Ames, mezzo-soprano, Town Hall (E)

Monday, October 21
Marjorie Garrigue, pianist, Town Hall (E)

Tuesday, October 22
Arthur Loesser, pianist, Town Hall (E)

Wednesday, October 23
Clifford Herzer, pianist, Town Hall (E)

Thursday, October 24
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, October 25
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Moscow Cathedral Choir, Town Hall (E)

Saturday, October 26
Josef Lhevinne, pianist, Carnegie Hall (A)
Jacques Margolies, violinist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
ICOR Association, annual concert, Town Hall (E)

Sunday, October 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Charles Thomas, baritone, Endowment Series, Town Hall (A)
Music Guild Concert, Town Hall (A—5:45 p.m.)
Perolé String Quartet, Town Hall (E)

Monday, October 28
Marshall Moss, violinist, Town Hall (A)
The Singing Boys of America, Town Hall (E)

Tuesday, October 29
Ezra Rachlin, pianist, Town Hall (E)

Wednesday, October 30
Kreiner String Quartet, Town Hall (E)

Thursday, October 31
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Georgia Southwick, pianist and teacher has appeared several times before New York musical clubs the past season, playing works by Schubert, Beethoven and modern composers.

* * *

Among the cities which are to hear Kneisel-Hubert-Turner this season are El Dorado, Tex.; Lincoln, Neb.; St. Catherines, Ont.; and Potsdam, N. Y.

* * *

Marcel Hubert, cellist, will play in Newport News, Va., this season.

* * *

Mary Wilderman's pupil, Sister Veronika, offered a piano and voice recital at St. Joseph's Hill Academy, Staten Island, N. Y.

* * *

Annie Louise David, harpist, resident in San Francisco for the past eight years, returns to New York in the autumn. Several Pacific Coast pupils will come with her, and she has engagements booked *en route* in Houston and San Antonio, Tex.

* * *

Bruce Simonds, who played at a concert in Buffalo, N. Y., this season, jointly with the Budapest String Quartet, has been reengaged for a recital in that city next November, before the Chromatic Club.

* * *

Chase Baromeo, recently added to the personnel of the Metropolitan Opera for the coming season, has been engaged by the San Francisco Opera for its fall season. He will sing the rôles of Fafner in Rheingold, Hunding in Die Walküre, Fafner in Siegfried and Hagen in Götterdämmerung.

* * *

Margaret MacConachie will open a studio in San Antonio, Tex., during the coming winter. Next summer she will teach in the Boguslawski College of Music, Chicago. Miss MacConachie and Mr. Boguslawski were previously associated on the faculty of the Kansas City Conservatory.

* * *

The Buffalo (N. Y.) Evening News recently carried a picture of Olive Bond, soprano, of New York, with announcement of her affiliation with the Grand Opera Artists' Association of America.

* * *

John W. McIntire, organist, of Houghton, N. Y., who is to be professor of organ and theory at Asbury College Conservatory, near Louisville, Ky., is a student of music at the New York School of Music and Arts. He plays regularly at the Colonia Theater, Norwich, N. Y., and was guest organist at Calvary Baptist Church of Norwich.

* * *

Hazel Hayes, soprano, known on the Pacific Coast, is in New York where she will be heard during the coming season.

Fort Worth Civic Music Drive Held

Music Schools Announce Increase in Students—Orchestra Planning Concerts

FORT WORTH, TEX.—As this is being written, the campaign is starting for the fifth season of the Fort Worth Civic Music Association. This reliable and deficitless method for the presentation of concerts by visiting artists has been thoroughly approved by the public of this region, and the proximity of the Dallas association gives the members in both cities double value for the money invested.

SCHOOL MUSIC THRIVING

The colleges and music schools in the region report a substantial increase in enrollment, which is reflected to some extent in the music departments of the four colleges of the city—Texas Christian University (Claude Sammis, chairman of music); Texas Wesleyan College (Marius Thor, dean); Southwestern Baptist Theological Seminary (I. E. Reynolds, director) and Our Lady of Victory College (Sister Clement, acting director). The largest increases have been registered at North Texas Agricultural College, a branch of Texas A. and M., at Arlington, of which Clyde Garrett is dean of music, and at Texas State College for Women, Denton (Wm. E. Jones, director), which now ranks as the largest woman's college in the country.

The concert season was inaugurated by Q'Zella Oliver Jeffus, organist at Trinity Episcopal Church, who introduced her new home organ by a series of four weekly Sunday recitals in which she had the assistance of Lucile Stillions, pianist; Mrs. R. N. Grammer, reader, and Mrs. J. C. Neel and E. Clyde Whitlock, violinists.

ORCHESTRAL PLANS

The Fort Worth Symphony Orchestra, directed by Brooks Morris, has begun rehearsals for its eleventh season. Mrs. C. D. Reimers has taken over the management of the orchestra, and an increased patronage of the concerts already is assured by the sale of season tickets.

The Fort Worth Chapter of the American Guild of Organists, which sponsored last season one of the most enjoyable of the year's series of visiting artists, has announced another series, to be played by Pietro Yon, E. Power Biggs and Virgil Fox.

E. C. W.

Barbara Blatherwick, Versed in Singing Voice, Tells of Her Work

American Soprano Finds Equal Fascination in Trail of Edible Fungi and Vagaries of the Human Larynx

Barbara Blatherwick, coloratura soprano, is an American artist, born in Hudson, Mass., and educated entirely in this country. Miss Blatherwick's ancestry entitles her to membership in many historical and genealogical societies. Colonial governors are among her forebears, and she is one of the few Americans who can trace descent from royal houses.

Her musical background includes study of the violin as well as training with prominent vocal teachers of Boston, California and New York. She has an extensive repertoire in French, Italian, German, Spanish and English, including among many other items, rare Chopin songs and such seldom heard operatic roles as Mireille and Esclarmonde, as well as the more familiar excerpts of song and opera literature. Miss Blatherwick also devotes some of her time to teaching at her New York studio, and in 1933 was offered the position as "singing voice teacher" at the Mary Baldwin College, Staunton, Va. She has given several New York recitals.

Miss Blatherwick, recently interviewd by a representative of the Musical Courier, told of her activities in teaching and of her vacation at Saranac Lake, where she studied during the summer. In the course of her talk, she revealed a strong interest in horticulture.

"I had opportunity this summer to indulge a favorite hobby of mine," she said, "the study of mushrooms. I took long tramps through the woods searching for them, and found many species. I can distinguish about seventeen varieties which are non-poisonous and make delicious food. I use, as my authority, the book on the subject by Prof. Atkinson of Cornell University."

Varieties of Vocal Range

Miss Blatherwick related some of her experiences in teaching. "Last winter a singer came to me for an audition, having just regained the use of her voice, which she had lost for two years. Prior to that she had studied singing for several years and had sung in public. She had been classified a dramatic soprano, and had studied operatic roles, such as Aida and others. She wanted me to classify her voice. I assured her she was not a dramatic soprano. She had a light quality of voice, and before she lost the use of it, was able to reach F above high C.

"Last winter another pupil came to me for an audition. I found the compass of the voice to be at that time from E below medium C to F above high C, with a light soprano quality. When she started to study, I made her range from B below medium C to F above high C. The pupil was allowed to use the low and medium voice at home in study, while in the studio I trained the high voice in scales. I believe that when a female voice has a light quality, while the compass is exceptionally low and high, the low voice should be dropped and the range should start at B below medium C and thence be trained up as high as the voice allows, making it a soprano.

"A student applied for a hearing, the compass of whose voice at that time was from B below medium C to D one octave above medium C. The compass was somewhat restricted due to a cold, but the quality of the voice was good. When she started to study, I found that she had a nice soprano with a range from medium C to F above high C.

"A school girl came to me for an audition. She had a good quality of voice and had a range from B below medium C to D-sharp above high C. She had a great desire to sing with a voluminous voice even at high C, but I tried to make her understand that she could not do that, as she would ruin her voice. The D-sharp above high C she took with a *piano* voice.

BARBARA BLATHERWICK

The Critical Age in Voice Training

"A tenor came to me for an audition with a range from D above medium C to high C. I found the compass of his voice to be from F below medium C to high C. The notes from F below medium C to D above medium C were taken with a *piano* voice.

"The voice at the age of puberty undergoes a transformation; from that of a child it becomes that of an adult. In girls, the voice acquires volume and strength; in boys, it acquires virile power and drops an octave in pitch. The serious study of singing should begin from sixteen years of age for girls, and from eighteen for boys, according to strength and climate, but not until the change is complete, as any tampering at this delicate period may ruin the voice forever."

M. L. S.

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Student and Professional Concert Ticket Service Active

The Student and Professional Concert Ticket Service, located at Steinway Hall, New York, again makes available to registered members exclusively the privileges of reduced prices to most of the important performances of the music season, as well as free admission to concerts whenever such benefits are offered. The organization is entering its sixth year of existence. The membership fee is a nominal one, and, in addition to the services already mentioned, members will receive weekly announcement of the concerts and other attractions for which reduced rates and free admission are available. Among the prominent organizations who have worked with this organization in the past and continue in 1935-36 are Columbia Concerts Corporation and all its units; Richard Copley, National Music League, Vera Bull Hull, George Leyden Colledge, National Broadcasting Company, S. Hurok, Charles L. Wagner, Harriet Steel Pickernell, Schola Cantorum, Oratorio Society of New York, People's Chorus of New York, New York Madrigal Society, Musical Art Management Corporation, Columbia Institute of Arts and Sciences, and Willmore and Powers.

Elizabeth Cross Visits Mother in Ireland

Elizabeth B. Cross, organist and choir director of the First Baptist Church of White Plains, N. Y., returned recently from a trip to Ireland. She spent about a month with her mother in Northern Ireland, and while there played on a number of organs. Mrs. Cross is resuming regular choir rehearsals and has had a great many new applications for membership.

Pinza to Appear in Opera and Concerts

Early in September, Ezio Pinza, basso of the Metropolitan Opera Company, left Salzburg, where he had been singing at the Music Festival, for a tour by motor through the Italian Dolomites. Mr. Pinza will arrive in this country the week of October 10 to begin an extended tour as a member of the Metropolitan Quartet. His opera appearances include re-engagements with the Chicago, San Francisco and Metropolitan companies. One of his outstanding characterizations this summer was that of Don Giovanni in Mozart's opera of that name, at the Salzburg Festival.

Curtis String Quartet Plans Tour

The Curtis String Quartet (Jascha Brodsky, violin; Charles Jaffe, violin; Max Aronoff, viola; and Orlando Cole, cello), after their return from Europe played their annual series of public concerts at Seal Harbor, Me. They also played a number of private recitals in the vicinity of Bar Harbor and Camden, Me.

The quartet is booked for an active winter season. November, December and January will be spent in the East, including several appearances in New York, one of them for the Beethoven Association on January 13. In Philadelphia the quartet will give their annual series of concerts. In February the group leaves for a coast to coast tour.

Mrs. F. R. Collard in Organ Recital At Colorado College

Colorado Springs, Col.—Mrs. F. R. Collard, one of the prominent concert organists of the Southwest, recently appeared in recital in Colorado Springs at the Shove Memorial Chapel of Colorado College. She played numbers by Bach, Widor, Schubert, Guilmant, Franck and Tschaikowsky, interpreting this music with brilliance and magnetic appeal. A large audience attended. The event was one of the outstanding musical features of the national program of the Northern Baptist Convention. Mrs. Horace Gooch, active in the social and musical life of Colorado Springs, was the sponsor of the concert.

S. G.

Seibert Gives Recital at Lutheran Conference

Henry F. Seibert gave a short recital and an explanation of the Lutheran Liturgy on September 29 in Immanuel Lutheran Church, Meriden, Conn. Twenty congregations of the vicinity were invited to participate in the conference. On September 10, Dr. Seibert played the Good Friday music from Parsifal and the Liebestod from Tristan at the funeral service for Robert E. Simon, in Town Hall, New York.

Rudolph Reuter Heard in Redlands Bowl

Redlands, Cal.—Rudolph Reuter appeared here for the third time in the twelfth season of the concerts at the Community Bowl, and again scored a success. The Chicago pianist offered a brilliant recital and displayed his versatility in a program that comprised works of the old masters.

C. L.

John Goss and London Singers to Tour United States and Canada

John Goss and the London Singers, who are returning to America after a year's tour of the Continent, will open their fifth American tour in November, according to an announcement by Willmore & Powers, their managers. Some of the engagements booked include recitals in Boston; New York, Columbia University; Chicago; Detroit; Syracuse; Hartford, Bushnell Memorial (re-engagement); Toronto; Montreal; Portland, Ore.; Seattle and San Francisco. The London Singers will go direct to Australia after the end of their tour in April. They will return to America in the fall of 1936.

George Leyden Colledge to Present New Artists

New artists on George Leyden Colledge's list include William Primrose, violist, and Michael Strange. Mr. Primrose who has toured practically every American city as viola member of the London String Quartet, will make his first American solo tour in late November and December and again in April, commencing on November 26 as soloist with the Toronto Symphony Orchestra. He has recently appeared as soloist with several European orchestras, in solo concerts and with the British Broadcasting Company.

Michael Strange, poet, actress and playwright, is to appear in presentations of epic, dramatic and romantic portrayals, with a blending tracery of specially arranged harp music. Elsa Moegle, harpist, furnishes the musical background.

JOHN C. WILCOX,
accompanied by Mrs. Wilcox, left Chicago September 29 for an eight months' teaching tour, with bookings in twelve cities. Sessions are scheduled for the larger cities of Oklahoma, Texas, Arizona, California, Colorado, Nebraska and Michigan. In addition to his private lessons for singers, Mr. Wilcox will conduct clinics for public school music teachers in several cities, and address music clubs and teachers' conventions. He returns to Chicago on June 1, 1936, for a three months' summer term at American Conservatory of Music.

El Paso Schedules Important Activities

Local Symphony Orchestra and Recital Series Include Major Attractions—Eminent Artists and Ensembles to Appear During Winter

El Paso, Tex.—The fall and winter musical season opened early, and promises to be one of the best for several seasons, both in local affairs, as well as nationally known outside artists' appearances.

The El Paso Symphony Orchestra, under the baton of H. Arthur Brown, will begin its season on November 18. They will bring visiting artists this season, and in February present the Ballet Russe.

The El Paso Chamber Music Society will begin their concerts October 18, and on November 13 sponsors an appearance of the Roth Quartet.

Community Association Series

The Community Concert Association opens its series with Joseph Szigeti on January 6, Rosemarie Brancato on January 31, Bartlett and Robertson, March 7; and Nelson Eddy, April 29. The Oratorio Society of El Paso begins December 13, with Eleanore Woodforde and Russell Horton, both of Hollywood, as soloists in Mendelssohn's Hymn of Praise and Hear My Prayer.

On March 1 Loretta College is presenting E. Power Biggs, organist in recital.

John Erskine is to appear in a lecture and piano recital with the Symphony Orchestra later in the winter.

The American Ballet will appear November 25, The Vienna Boy Choir January 13, Tito Schipa and several other artists whose dates are not yet definite.

Pianist Offers Recital

The first concert of the season was given by Robert Stevenson, presented by the Kiwanis Club. Mr. Stevenson left immediately after his recital to take up his studies with the Juilliard School, where he won a scholarship both last season, and the coming one. Before leaving for Juilliard, Mr. Stevenson studied in both the Birdie Alexander and the Morgan-Baber Studios in El Paso. His program consisted of the fantasia and fugue in A Minor (Bach), Scherzo a Cappriccio, of Mendelssohn, three etudes of Chopin, Variations on a Theme by Paganini, by Brahms, and five preludes of Rachmaninoff. In this typical young artist's program, his technic was excellent for one so young.

H. J.

Foreign News in Brief

Jeritza Receives Austrian Order of Knighthood

VIENNA.—Maria Jeritza has received the Austrian Order of Knighthood, first class, one of the highest honors that can go to a civilian. Several cabinet ministers were present when the decoration was bestowed on the singer. R. P.

Cara Verson Plays in Siena

SIENA, ITALY.—Cara Verson, the American pianist who specializes in the moderns, played a recital in the Sala of Palazzo Ravizza here, on September 5. The program, including compositions of Bartok, Castelnuovo-Tedesco, Malipiero and Santoliquido, was enthusiastically received and Mme. Verson responded to many encores. Before returning to the United States for the holidays, the pianist will give recitals in Rome, Milan, Florence, and other large Italian cities. D.

Marie Powers Heard in Sweden

LEKSAND, SWEDEN.—Marie Powers, contralto, was heard in concert in the church here, accompanied by Prof. Baranowski at the organ. Gifted with a full, clear voice, expertly controlled, and colored by temperament, Miss Powers won her audience from her first appearance. She sang two Handel arias and two excerpts from Samson and Delilah, Les Berceaux of Fauré, and numbers by Schubert, Bohm and Brahms. K. T.

Novaes Concludes Series in Rio de Janeiro

RIO DE JANEIRO.—Guiomar Novaes, Brazilian pianist, has concluded a series of ten recitals here. These concerts were highly successful, and were sold out days in advance. When the final one was announced, all of the 2,300 seats in the city's largest concert hall were sold and many people were turned away.

Simon Barer Re-Engaged for International Celebrity Series

LONDON.—As a result of his last season's appearances in the Harold Holt International Celebrity Concert Series in England and Ireland, both with orchestra under the direction of Sir Thomas Beecham and in recital in London, Simon Barer, pianist has been re-engaged for a second tour in the same series this season throughout England and Scotland. Mr. Barer will appear in recital and also with orchestra on this tour. In London he is engaged for a recital and an orchestral appearance. Among other outstanding musical centers in which he is to play are Bristol, Glasgow, Edinburgh, Sheffield, Newcastle, Dundee and Aberdeen. H.

José Maria Franco Appointed Professor

MADRID.—José M. Franco, Madrid correspondent of the MUSICAL COURIER and music critic of the Madrid daily Ya, has been appointed vocal and instrumental professor at the Conservatory of Madrid.

Señor Franco, who was born in Irún in 1894, completed his musical studies at the Madrid Conservatory, where he received prizes in harmony, violin, and piano. He has appeared in recital with celebrities in Spain, Italy, Portugal, and South America, and toured with the Quinteto Hispania as the pianist of that organization. He has also conducted opera in South America and Cuba, and upon its foundation was made orchestra and opera director and piano soloist of the Madrid Radio Union.

Upon the death of Saco del Valle, Señor Franco was elected director of the Madrid Classical Orchestra. He has also composed extensively in many categories, a great many of his compositions—one of them a zarzuela El Emigrante—being well known in Europe. He was for a while violin professor at the Murcia Conservatory, and in addition to his functions at the present time at the Madrid Conservatory, is also professor of piano, organ, harmony, and composition at the National College for the Blind. I. S.

Alfred Lyon's Managerial Activities

PARIS.—The Alfred Lyon Concert Bureau has completed arangements for the 1935-1936 activities of many of its artists, not only in France but throughout Europe. During the month of November, Alfred Lyon will present the following in Paris: Alexander Tcherepnine, composer-pianist; Orlando Barera, violinist, and Lydia Demirgian and Jeanne Isnard in a two-violin recital. There will also be another concert by the "Less Than Fifteen Years" virtuosos of the International Conservatoire, and the Paris debut of Roger Aubert, pianist; Sorel Nitzberg, pianist; Ines Rosio, Spanish dancer; Rosita Rodès, guitarist.

Other artists of European celebrity to be presented by Alfred Lyon this season are Sylenka, in recitals of her latest Spanish dance creations; Tony Gregory, dancer; Helba Huara, Peruvian dancer; Toshi Komori, Japanese dancer; Roland Gundry, boy violinist; Ricardo Vines, Louise Wacksman, Ida Perin, Pierre Lucas, Hanna Dickstein, René Winberg, Arnaud de Gontaut-Biron, Janine Weill, Jacqueline Schweitzer, Guido Agosti, Athos Vassilakis, Sylviane Hartmann, pianists; Elisabeth Gero, Fernand Faniard, René Talba, Nika Monastri, Francoise Mournaud, Lucie Dewinsky, singers; Francoise Sayet, Jean Champeil, Sirio Piovesan, violinists; Fernand Pollain, Bernard Michelin, Reine Bessis, Enrico Mainardi, cellists; the Brussels Quartet, the Holland Quartet; Lel (Russian feminine vocal quartet), and, in the domain of the *chanson*, Sidonie, Susy Lucat, and Corina Freire. I. S.

J. WARREN ERB,
of the faculty of New York University, and head of the department of music at Lafayette College, Easton, Pa. During the past summer, after directing a chorus of 700 in the Lafayette College Music Festival in June, Mr. Erb went to Europe, where he coached for three weeks with Felix Weingartner. Back in this country, he rejoined the faculty of New York University for the summer session.

Pietro Yon to Give New York Recital

On October 16 Pietro Yon will give a program of organ music at Carnegie Hall, New York. The compositions he is to play include concerto, No. 2, choral prelude in G minor and prelude and fugue in A minor by Bach, numbers by Liszt, de la Tombelle, Powell Weaver, Wildor and for the first time in New York he performs his own Sonata Prima.

Tillotson Artists Active

Betty Tillotson's artists will shortly embark on their respective seasons. Lydia Hoffmann Behrendt is to give a lecture-recital on Schönberg at the Peabody Institute in Baltimore, also playing in Philadelphia, Washington and other cities. She is on the faculty of the New York College of Music.

Raymond Shannon, bartitone, appeared at the Schubert Club at Stamford, Conn., on October 9, also being booked for the Women's Club of Tottenville, S. I. and the Robert Burns Memorial. August 11 he sang at the Morningside Country Club, Sterling Forest, N. Y.

Alexander Campbell, Scottish tenor, is to sing in Buffalo for the United Scotch Society of Buffalo, October 24. On the 26th he will appear at the Boston Caledonian Club.

Geraldine Kress, American violinist, is booked for the Candlelight Musicales at the Waldorf-Astoria, New York. She is also to play at the Morningside Residence Club of New York and fulfill three engagements in Washington, D. C.

Leonard Stocker, baritone, and Ruth Stanley, coloratura, sang at the Hotel Astor, New York, for the Comedy-Drama on September 27.

During August Emma Zador, mezzo soprano, made two broadcasts over WEAF. Marion Morrey, pianist, and Alton Jones appeared in a joint recital at the McMillen Theatre, Columbia College, this past summer. Miss Tillotson recently returned from an extended booking tour.

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London "Proms" Bring First Performances

(Continued from page 5)

of Keltic folksong melancholy, the work is a personal effusion more conducive to solemn reflection than aesthetic enjoyment. Bliss' suite is a selection of the music written for H. G. Wells' film, Things to Come, based on his fantastic prophecy about the Next War and the New Civilization created by the scientists of the future. The music however is not of the future: Bliss's "war" makes the noise of 1914; the new civilization is built on the triads of the eighteenth century. Bliss's modernism has been lived down or rubbed off, leaving a core of simple things. For film music it's good enough; for the concert hall—well. . . .

Composer-Conductors and Soloists

Bliss conducted his own work efficiently. Other British composer-conductors who presented their own products were Constant Lambert (Music for Orchestra) and Hamilton Harty (violin concerto). This last was well played by Paul Beard, and among the other soloists of the month were Elena Gerhardt, soprano, Arthur Fear, baritone, Adolf Busch and Alma Moodie, violin, Gregor Piatigorsky, cello, Frederic Lamond, Benno Moiseiwitsch, Eduard Erdmann, Myra Hess, Ethel Bartlett and Rae Robertson, piano. A particularly charming and unusual contribution was Elisabeth Schumann's singing of Schubert's Shepherd on the Rock aria, especially effective with orchestral accompaniment.

Ballet and Opera

Alongside of the Proms, ballet performances are going strong. After the long season of the Monte Carlo Ballets Russes we now have the Leon Woizikowsky troupe, in which the popular dancer, a late Diaghileff star, is the leading man. He has with him such artists as Nina Raievska, Tarakanova and Eglevsky. The repertoire is the familiar Russian one and the theatre (the Coliseum) has been packed. Now the Ballets Jooss are about to open at another theatre, and still another, the Duke of York's has been leased for the Markova-Dolin troupe, now on tour. The Vic-Wells opera re-opens this week with two successive nights of ballet, an indication that the opera season will be half ballet, or more.

Speaking of opera, Sir Thomas Beecham has opened an Opera Festival at Covent Garden, with a company that is ninety per cent British and which will later go on tour. This enterprise is to be the nucleus of more ambitious fall and winter seasons in future years. The personnel duplicates in some instances the artists of the greater international season of the spring, for instance, Dino Borgioli, John Brownlee, Conchita Supervia, Eva Turner, Heddle Nash, Arthur Fear and Octave Dua have been heard in past seasons. Besides Beecham, Albert Coates will conduct and the season is to include Siegfried, Freischütz, The Barber, La Boheme, Ballo in Maschera. Delius' Koango was given on the opening night.

Koanga Reaches Stage

To Sir Thomas Beecham this resuscitation of an early work was a labor of love; to the public it seemed rather an act of piety, while critics found in it material for biographical analysis. It could hardly be called an entertaining evening for Delius was anything but a musical dramatist. The story, laid in early Louisiana, is a reminiscence of the composer's American period; it deals with brutish Creole planters and victimized slaves and the central romance is between a negro chieftain and a half-caste girl. There is some deft delineation, with the usual aid of folksong ingredients, but what should be vital action is lost in confused ensembles. The best of the work is in some poetic orchestral interludes which treat the subject matter in typically Deliusian reflective manner and which have already been heard in the concert hall under Sir Thomas.

John Brownlee, baritone, sang the part of Koanga more beautifully than characteristically and Oda Slobodskaya invested the quadroom heroine, Palmyra, with much grace and charm, while the rest of the cast, all English were competent. The orchestra of this brief season is a new organized one, called the Junior Philharmonic which serves as training ground for its older namesake.

Among the five works of the second orchestra concert, three compositions were already known to Prague concert-goers, as they had been climaxes in the last season of the Czech Philharmony, which had now only to repeat its successes. The piano concerto of Pavel Borkovec (Czechoslovakia) interpreted by Ruda Firkusny, pianist, and Vaclav Talich, conductor; Lulu suite, by Berg (Austria) under Georg Szell, with Julia Nessy, soprano; and The Path of Life, symphonic-fantasia by Alois Haba (Czechoslovakia) read by Karel Ancerl, were masterful performances and greatly appreciated.

Two works which do not belong on a modern program also were heard: a theatrical Poème Héroïque, by Josef Durme (Belgium), introduced by Chalabala, and Pierre-Octave Ferroud's commonplace symphony in A, containing a lyric section already written and much better by Berlioz. The latter was led by Karel Jirak.

The conclusion of the festival was the opening of the German Theatre, with an overwhelming presentation of Jenufa, Janacek's masterpiece. The orchestra played wonderfully under Georg Szell, and among the singers admired for their vocal and histrionic attainments were Rose Pauly and Lydia Kindermann.

Bartlett and Robertson to Return for Tour

Ethel Bartlett and Rae Robertson, English two-piano team, will arrive in the United States on January 1 for a coast to coast tour of forty concerts, lasting until the end of April.

In England the engagements of the pair include appearances with the Royal Philharmonic Society Orchestra, two appearances at the BBC Promenade Concerts, at one of which (October 3) they gave the first performance in London of Germaine Tailleferre's new concerto for two pianos, chorus and orchestra. During November they make their annual tour in Holland, their bookings there including three concerts with The Hague Orchestra in The Hague, Haarlem and Rotterdam. After the Dutch tour they make their first appearance in Scandinavia with concerts in Stockholm and Copenhagen.

I. S. C. M. Festival Held in Prague

(Continued from page 5)

remembrance of the late composer before the presentation began.

First Orchestral Concert

The most interesting and precious work of the first concert, played by the orchestra of the Czechoslovakian Broadcasting Society, Prague, was Schönberg's variations for orchestra, op. 31, led by Heinrich Jalowetz (Austria) with telling effect.

Karl Amadeus Hartmann (Germany) has written a gripping symphonic poem entitled Miserae, distinguished by impressive phrases for the winds, dramatic gradations, and melodic substance. Conducted by Hermann Scherchen, the vision of grief and deliverance was enthusiastically approved.

As pupil of Alois Haba, Slavko Ostero (Jugoslavia) preferred, in his concerto for piano and wind instruments, the so-called inthematic style, consisting of a constant joining of new ideas without any sonata-form elaboration. Instead of a development section, the first movement has a fugue episode. Following this introduction there were a Passacaglia and a five-part finale, scoring an emphatic success with its solemn hymn. Karel Reiner, pianist, and Daniel Svara, conductor of the Lioubliana (Jugoslavia) opera house, delighted with a well-balanced reading.

Karel Haba (Czechoslovakia) in his cello concerto, op. 18, gave the Czech virtuoso Bohus Heran an opportunity to reveal his technical brilliancy and profound feeling. Robert Brock directed.

A great disappointment was symphony No. 2, by Vladimir Shebalin (Russia), who herein gave new proof that the most conservative composers are to be found in the "radical" state. Otakar Jeremias conducted.

Chamber Music Heard

Outstanding successes of the first chamber music concert were Dialectic, a string quartet by Alan Bush (England) played by the New Hungarian Quartet, and W. Burkhard's high-spirited fantasia for string instruments, making a deep impression under Scherchen.

Two Dutch artists, Olly Folge-Vondem (violin) and Piet Ketting (piano) played a sonata by their compatriot Henk Badings, the work being characterized by perfect formal control and charming themes. Eugen Kalix and Franz Langer earned hearty plaudits for their delivery of Fidelio Finke's concertino for two pianos, the effects of which piece are alternately polyrhythmic, wildly delirious, and heartily popular.

Of the three vocal compositions for a female voice and instruments, the berceuse, Enfant va dormir, by Boleslav Woytowicz (Poland), was tasteful but unimportant. The public applauded Marie Budikova-Jeremiasova, who sang the songs to the accompaniment of harp and three woodwinds. Under the direction of Alfredo Casella (Italy), Ré Koster (Holland) presented a Divertimento *in quatro esercizi per soprano e cinque stromenti.* Influenced by Schönberg, Walter Suesskind (Czechoslovakia) composed his Vier Gesänge in Haba's inthematic style, the songs lacking the formal uniformity which is so imposing in the twelve-tone music of the models. Olga Forrai and the Prague String Quartet were the able interpreters.

After a performance of Dvorak's Rusalka, under Milan Zuna in the National Theatre, the second chamber music concert was in order. Sonata for harp, op. 34, by Sandor Jemnitz (Hungary) and Variétude-Chaconne et Etude-Toccata, by Wladimir Vogel (Russia) proved to be restorations of instrumental virtuosity, handled in accomplished manner by Emilie Rolz-Bezecny, harpist, and Eduard Steuermann, pianist.

Three authors tried to combine old and new forms in their works, based on national traditions: String Quartet, by Sandor Veress (Hungary), Introduzione ed Allegro, by Goffredo Petrassi (Italy), and an amusing Quintet for Wind Instruments, by Alexander Moyzes (Czechoslovakia) played by the Prague Wind Instruments Quintet.

Finally there were fourth string quartet, by Raymond Chevreuille (Belgium), prelude, interlude and fugue for two violins, by Elisabeth Maconchy (Ireland), and concerto for nine instruments, by Anton Webern (Austria). The Prague Quartet, André Mangeot, Orrea Pernal (violinists) and a chamber orchestra under Heinrich Jalowetz were the interpreters.

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Peabody Conservatory of Music

BALTIMORE.—Winners of the three-year scholarships at the Peabody Conservatory of Music for the coming year have been announced with the opening of the fall term. Nearly 200 contestants participated in the competitive examinations. Contestants came from Michigan, Minnesota, Georgia, North Carolina, Pennsylvania, Ohio, District of Columbia, West Virginia, New York, Florida, South Carolina, Virginia, Wisconsin and Iowa.

Students successfully completing the requirements for the scholarships are: Glenn Carow, Tiffany Piano Scholarship, No. 2; Hugh Meagher, Peabody Alumni Piano Scholarship, with Frances Arlette Tetu winning honorable mention; Louis Hilbert, School Music Scholarship; George Steiner, Brooks Violin Scholarship, with Arlington Judefind and Gibbs Schroeder winning honorable mention; Jean Schroeder, Peabody Cello Scholarship, No. 2; Donald Willing, Peabody Organ Scholarship, No. 2, with Rudolph Puhlman winning honorable mention; Richard Ackley, Peabody Voice Scholarship, No. 1, honorable mention going to Carolyn Creighton, Ward B. Duvall, Jr., Margaret McDowell, Dorothy Slagle and Eleanor Stokes. Three-year scholarships in viola and composition were not awarded, but one-year awards were won by Kenneth Holland in viola and Albert Flacco in cello.

The successful candidates receive, in addition to the major branch of study, instruction in certain supplementary classes. They obligate themselves to complete the full three-year term and be free to devote their entire time to the courses outlined for them by the conservatory. At the expiration of the three years the holder of a scholarship is expected to give a public recital.

Athens College

ATHENS, ALA.—A faculty recital was given at Athens College on September 26, featuring Frank M. Church, pianist and organist and director of fine arts of the college; Mrs. B. D. Peck, director of voice; Mrs. E. R. Naylor, director of violin; and Thelma Goodwin, director of speech. Music by Beethoven, Schubert, Bach, Brahms, Wintter Watts, and others was performed. Mrs. Peck (by request) sang a song by Mr. Church, A Word and a Deed. Miss Goodwin included a scene from As You Like It in her offerings. The program was attended by the largest crowd in years.

Athens College faces a promising season. More organ students were registered before October 1 than during all of last year. Other departments, too, are flourishing.

E. C.

Cornish School

SEATTLE, WASH.—In line with the Cornish School's twenty-first year as a school of allied arts, an expansion program has been announced for the fall term which includes the addition of new teachers and courses. Among the new teachers is Stephen Balogh, New York musical authority and director who has acted as voice coach and chorus director for the Shuberts, Belasco, Ziegfeld and other New York stage and opera impresarios. Mr. Balogh is a native of Hungary, a graduate of the National Conservatory of Budapest and student of Debussy and Dohnanyi. He is to teach piano and music theory and composition, and plans the training of a chorus of Cornish voices for later presentation.

Edith Warman Skinner is the wife of William McFee Skinner, New York actor and member of the Players Club. She is a former associate of William Tilly, diction teacher with the Leland Powers School, diction teacher with the Columbia University and voice coach for New York theatres, including the Wharf Theatre.

Annamarie Henle comes to Seattle from Heidelberg, Germany. She holds a Ph. D. from Heidelberg University, has had practical museum training at the Sorbonne in Paris and has been spending the last year traveling throughout the United States and Mexico visiting museums to gather material for her lectures on art history and appreciation at the Cornish School this winter.

Institute of Musical Art

Oscar Wagner, who is in charge of the Institute of Musical Art, New York, announces the following additions to the faculty: Dr. Anne H. Berger, German; Frederick Zimmerman and Harold C. Smith, double bass.

St. Joseph Hill Academy

Coming events at St. Joseph's Hill Academy, Arrochar, Staten Island, include the expected arrival of Mother-General Kostka Bauer, who comes to America from Venice in November. She has special interest in music, which is given important place in the courses taught at the academy. The founder of this institution in America was Mother Franciska Lechner of Vienna. It is also a matter of record that Franz Liszt was interested in the institution, for he gave a piano recital in Budapest at that time to benefit it.

Gerster-Gardini Club Formed

Mrs. Edgar Stillman-Kelley, former president of the National Federation of Music Clubs, assisted by a group of prominent women, is organizing in New York the Gerster-Gardini Club. The club is named for Berta Gerster-Gardini, vocal pedagogue and director of the Gerster-Gardini School of Singing. Mme. Gerster-Gardini's mother, Etelka Gerster, illustrious singer of a generation ago, used to meet society and fellow artists at her home each Sunday afternoon. It is with the object of carrying on the tradition of this European salon that the present club has been formed.

Members will have the opportunity to meet eminent personalities and to enjoy the performances of artists. The yearly membership fee is nominal, and the proceeds will be used to further young American talent by presenting them under the personal direction of Mme. Gerster-Gardini in operatic performances. The club is arranging a reception to be held in Mme. Gerster-Gardini's honor some time in October.

New York Madrigal Society to Make Award

The New York Madrigal Society, founded by Marguerite Potter, announces that auditions for the New York Debut Award will be resumed October 16 at 817 Steinway Hall. A New York recital is to be given to the winner on January 14, 1936.

Finals will be judged by the honorary committee, which include Dr. Henry Hadley, Carmela Ponselle, Frank La Forge, Mrs. H. H. A. Beach, Louis Persinger and Lucrezia Bori. Applications should be made to the secretary.

Ruth Shaffner Returns from Visit to West

Ruth Shaffner, soprano, enjoyed a short vacation this summer in her native city, Los Angeles. It was her first non-professional visit there, and her stay was marked by several social functions. She was a guest of honor at the last Bowl Breakfast of the season, held in the famous Pepper Tree Lane; among the other guests of honor being Professor Millikan, eminent physicist, and Carrie Jacobs Bond, composer.

From Los Angeles, Miss Shaffner flew to San Francisco, where she made her début in opera; then to Salt Lake City, and on to the Yellowstone National Park to sing at the national convention of P. E. O.; after this, she resumed her trip by air to New York.

Musicians Guests at Harry Kaufman's Westport Studio

Among the musicians who have visited Harry Kaufman's barn-studio at Westport, Conn., are Leopold Godowsky, Josef Hofmann, Wanda Auer, Nikolai Sokoloff, Jacques Gordon, Sascha Jacobsen, Marie Romaet- Rosanoff, Samuel Chotzinoff, Lea Luboshutz, Josef Honti, Joseph Fuchs, Sascha Culbertson, Vernon Duke, Cobina Wright, Elizabeth Lennox, Lydia di Rivera, Daniel Gregory Mason, Ruth Breton, E. Robert Schmitz, Agnes Davis, Benjamin De Loache, and the members of the Roth Quartet.

ROSE DIRMANN,
lyric soprano, will offer concerts this season under the management of Richard Copley. Miss Dirmann sings on an NBC radio hour each week.

Essex County Opera Company to Mark Anniversary

The Essex County Opera Company (Ralph Errolle, director) will celebrate its first anniversary concert on October 25 with a concert at the Newark Athletic Club, Newark, N. J. Mr. Errolle applied to the State of New Jersey Emergency Relief Administration, and met with cooperation from Arthur H. Jones, director for Essex County. Mr. Errolle enlisted singers, musicians, staff and volunteers, available under the ERA white collar regulations, from Newark, the Oranges, Bloomfield, Montclair, Nutley, Irvington, Glen Ridge and other centers, and on October 26, 1934, presented his group, comprising sixty singers and musicians, for the first time, in the Newark YMCA under the sponsorship of the Kiwanis Club.

This musical project is now made up of paid and volunteer singers, musicians, dancers and staff, including an orchestra of thirty, ensemble of sixty, library unit of eighteen and a general staff of sixteen. In addition, this opera group, which has an auxiliary chorus consisting of forty volunteer voices, is available for concert engagements to all non-partisan groups who comply with the booking requirements as local sponsors. All performances are offered with admission charge and are open to the general public.

The Essex County Opera Company has given about 150 concerts in all before more than 150,000 spectators in all sections of the state. They have broadcast from WOR, and continue these appearances over the air each Saturday night.

Dr. Leichtentritt to Conduct Research Course at N. Y. University

Dr. Hugo Leichentritt, German musicologist, arrived in this country, September 22, on the SS. Statendam to conduct the first course in music research ever offered by the New York University Graduate School.

The course consists of lectures and seminar discussion similar to methods of instruction used in French and German universities and will be one of the features of the graduate department of music just established under the direction of Prof. Philip James.

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STUDIO NOTES

MARGARET E. MAC CONACHIE

BROWNSVILLE, TEX.—Doris McDaniel, pupil of Margaret E. MacConachie, recently concluded an eight weeks' engagement as soprano soloist with the symphony orchestra at the Capitol Theatre, New York. Miss McDaniel was offered an appearance as Gilda in Rigoletto at the Hippodrome, New York, with Alfredo Salmaggi's forces, but was obliged to decline, having been summoned out of town by the sudden illness of her father. Miss McDaniel will sing concerts in Detroit and other cities before December 1.

Henry Clay, pianist, also a pupil of Miss MacConachie, is now in Berlin. Early this summer he gave a concert there with Charles O'Neill, baritone. He was heard on this occasion by the Baroness, von Klet, who has arranged to study with him this fall.

Gladys Woodrance, lyric soprano, another singer from the MacConachie studio, sang at a special service at the Central Christian Church of Brownsville in September. Troy Portis was the baritone soloist. Miss MacConachie is choir director of this church.

MARCELLA GEON

Marcella Geon has reopened her piano and vocal studio in New York City. Miss Geon spent the summer at Camp Robin Hood, where she arranged and staged performances of Das Rheingold by Wagner, the Nutcracker Suite by Tschaikowsky and Orpheus by Gluck. The ballet and dancing groups were in charge of Kathryn Howard.

KATE S. CHITTENDEN

The Kate S. Chittenden Studios have removed to The Wyoming, on Seventh Avenue, New York. Announcement of activities include resumption of personal piano instruction; classes in music appreciation (beginning November 29); a normal class for performers and listeners; and classes for juniors.

EFFA ELLIS PERFIELD

Effa Ellis Perfield is offering a free course for music teachers at her New York studios beginning October 21. She will give special exercises for note reading applied to P. M. B. No. 1 (Playing Myself Book), also to Constructive Music Book, special work on rhythm, piano playing and improvising work and harmony.

Cowell Giving Music Courses at New School for Social Research

Ten scholarships for music courses by Henry Cowell are offered by the New School for Social Research, New York, during the fall term which opened September 30. During the week of September 23, Mr. Cowell interviewed applicants for these scholarships.

Mr. Cowell, who has devoted the past few years to the study of primitive and folk origins of music on a Guggenheim Fellowship grant, has organized his findings in a series of lectures, given on Monday evenings beginning September 30. In these he will show the beginnings of music and its slow development through folk, Oriental and early European cultivated examples into our present system. The different types discussed are illustrated with records and with concerts, featuring works of various peoples played by natives. Mr. Cowell is giving twelve lectures on the creation of music designed to show in a practical way how a natural approach to melody may be made This course, which is given on Wednesday evenings, beginning October 2, is intended for beginners, for performers and for music teachers.

He is also conducting three work courses in music: elementary harmony, modern harmony and the theory and practice of rhythm

Alexander Kelberine at the New York College of Music

The New York College of Music, New York, announces the appointment of Alexander Kelberine to its faculty in the piano department. Mr. Kelberine, a Russian pianist, has toured Europe, playing under Molinari in Milan and under Alfred Cortot in Paris, and in America as concert soloist and soloist with the Philadelphia Symphony Orchestra under Stokowski. Mr. Kelberine will appear as soloist with the Philadelphia Orchestra on December 27 and 28 playing the Poulenc concerto in D minor for two pianos and orchestra. Jeanne Behrend, (who is Mrs. Alexander Kelberine) will be the other pianist.

Mr. Kelberine is at the head of the piano department of the Philadelphia Music Academy and will be in New York only one day each week, when he will teach exclusively at the New York College of Music. Transcriptions and arrangements by Mr. Kelberine are published by prominent music firms.

Young Men's Symphony Orchestra Begins Season

The Young Men's Symphony Orchestra of New York begins its thirty-fourth season on October 6, at Yorkville Casino, New York, where they are to rehearse regularly for their coming concerts. This organization was founded and endowed by Alfred L. Seligman, for the purpose of affording young musicians an opportunity of playing the classics and to prepare themselves for the large orchestras of America. Max Jacobs, the conductor and musical director, is in charge, as usual.

Society for the Publication of American Music Competition

The Society for the Publication of American Music announces that it will receive manuscripts of chamber music works with piano submitted for its competition until October 15, 1935. The society this season will examine, with a view to publishing, only sonatas for piano and violin or piano and 'cello; trios for piano, violin, and 'cello; quartets for piano and strings, and quintets for piano and strings. Compositions must be by American citizens or by composers who have applied for citizenship. They should be sent to the society's secretary, Miss Marion Bauer, 40 West Seventy-seventh Street, New York.

Gaudenzi Pupil with New York State Symphonic Band

Elvira Helal, coloratura-soprano, artist-pupil of Edith M. Gaudenzi of New York, appeared as soloist with Giuseppe Creatore and the New York State Symphonic Band at the Brooklyn Museum on October 10. October 13, she sings a second concert with them at the American Museum of Natural History, New York City. Miss Helal recently sang at the Chautauqua Institute concerts with Creatore and his band, and also appeared as soloist at the Ottawa Exposition and in a series of engagements in Montreal.

Pierre Luboshutz Heard in Broadcasts

During the past summer, Pierre Luboshutz, pianist, made several appearances over the radio. On July 6, he was heard from WEAF; August 10, from WJZ; August 22, with the Trio Tschaikowsky (WEAF). On the Columbia chain, he was heard from WABC on August 31 and September 7. Today (October 5) he plays again on WEAF; also from this station on October 22, when he will be joined by his wife, Genia Luboshutz, French pianist, in presenting the second suite of Rachmaninoff for two pianos. Pierre and Genia Luboshutz have re-opened their New York studio of teaching, coaching and accompanying.

Milstein's European Tour

Nathan Milstein, Russian violinist, closing his 1934-35 season, followed his long tour of the United States and Canada, with orchestral and recital appearances in Brussels, Paris and Budapest. For his holiday, he has been in his Swiss mountain home at Gstaad. Tennis, outings and painting (a newly discovered talent of the Russian violinist, which he has recently pursued) have filled his leisure hours.

Late in September, Milstein commenced his new season with a tour of Scandinavia, comprising three recitals in Oslo alone and three concerts in the Norwegian provincial centres, with Issay Dobrowen at the piano. Appearances in Holland follow, and thereafter four concerts in Switzerland, among them Milstein's third consecutive engagement as soloist of the Tonhalle Orchestra at Zurich. Thereupon Milstein goes to Central Europe for orchestral and recital appearances at Vienna, Budapest, Prague, Warsaw, and in the large provincial cities of Czechoslovakia, Hungary and Poland. After two appearances at Bucharest and several in the Balkan centres, Milstein plays in Paris and, later, fifteen engagements in Italy, including Rome, Florence and Turin. On December 27, the violinist will sail for the United States, where his seventh consecutive tour of this country and of Canada opens on January 9 in Minneapolis.

CHARLES BAKER,

has re-opened his New York studios after having spent the summer in Oakdale, L. I. In addition to his coaching and radio work, Mr. Baker has resumed rehearsals of the Singers Club of New York City, which includes seventy members.

Elvira Rosina Geiger in Broadcasts

Elvira Rosina Geiger broadcasts weekly over WBNX and WHOM. She was formerly heard in duo-piano programs with Samuel Shankman, but he has had to discontinue this activity in order to prepare for his concert appearances this season. On September 29, Mme. Geiger celebrated ten years on the air, her first broadcast having taken place on the same date in 1925, over WPCH. Mme. Geiger recently presented a Wagner-Liszt program and a cosmopolitan program of Irish, Italian, Jewish, Hungarian and Spanish music.

Mme. Geiger has collaborated with two other authors in drawing up a brochure, recently printed, entitled The Secret of Soulful Piano Touch Revealed by Science. According to this booklet, the secret is to be found in the bone-formation of the hand and fingers and in their flexibility. On the cover of the pamphlet is an X-ray picture of the hands of Samuel Shankman, pianist.

Grasse to Give Violin Recitals

Edwin Grasse will be heard in two violin recitals under the Judson management in Steinway Hall, New York, on December 2 and February 4. October 10, he appears at a benefit concert for The Art-shop for the Blind of Larchmont, at Westchester County Centre, N. Y., playing standard works and his own new Song Without Words.

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San Antonio Rallies Musical Forces

Season Will Bring Outstanding Events Under Tuesday Club Auspices

SAN ANTONIO, TEX. — Fritz Kreisler, Mischa Levitzki, The Monte Carlo Ballet Russe and the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor) are the artists engaged by The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor).

Artists engaged by the Tuesday Musical Club (Mrs. Eli Hertzberg, president) for the series of musicales, of which Mrs. Paul Rochs is chairman and Mrs. Ed Steves, vice chairman, are as follows: Josephine Antoine, soprano, Kurt Brownell, tenor, and Mary Kalayjan, pianist, in joint recital; Drusilla Huffmaster, pianist; Joseph Knitzner, violinist; and the Manhattan String Quartet.

The board of directors of the Tuesday Musical Club opened the season with a luncheon, in honor of Mrs. Eli Hertzberg, founder and life president. Mrs. John B. Albright, first vice president, introduced Mrs. F. E. Tucker, who was in charge of the program. Mrs. Tucker spoke of the many things accomplished in the thirty-five years since the club was formed. Mrs. E. P. Arneson next read two poems, Consider and Life's Symphony. Mrs. Paul Rochs, soprano, sang Thank God for a Garden (Del Riego) accompanied by Mary S. Terrell. Mrs. Hertzberg thanked the members for these tributes. Mrs. Walter Walthall closed the program with a blessing.

Albert Hagemann, instructor in musical appreciation at St. Mary's University, has announced that the orchestra of which he is conductor will give a concert on November 24. A band of thirty-five players has also been organized and will be directed by Glenn Wallace. S. W.

Remo Bolognini to Give New York Recital

Remo Bolognini, assistant concertmaster of the New York Philharmonic Orchestra for the past four seasons, resigned recently to join the staff of the National Broadcasting Company. Mr. Bolognini will give his first New York recital at Town Hall on November 26.

Walter Spry Again Teaching at Converse College

SPARTANBURG, S. C.—Walter Spry, of the piano faculty of Converse College School of Music, reports one of the largest classes in his career as a teacher. This is Mr. Spry's third year in this prominent southern college. W. T.

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RUTH C. BROTMAN, lyric-coloratura soprano, Laureate of the Quebec College of Music.

Miquelle to Be Detroit Symphony Soloist

Georges Miquelle, cellist, who will play in Town Hall, New York, on October 16, is one of the soloists announced by the Detroit Symphony Orchestra for the coming season. Mr. Miquelle has been heard in concerts in Boston, Detroit, Winnipeg, Albany, Louisville, Saginaw, and in several concerts with the late Dame Nellie Melba.

Columbia Concerts Corporation Artists for Ford Broadcasts

Several artists under the management of various units of Columbia Concerts Corporation are appearing this season on the Ford Hour Sunday evening broadcasts. Jascha Heifetz was featured on September 29; October 6 brings Lucrezia Bori; 13, Julius Huehn; 20, Dalies Frantz; 27, Richard Crooks; November 3, Joseph Szigeti; 17, Cyrena Van Gordon; December 1, Albert Spalding; 15, Elisabeth Rethberg; 22, Richard Crooks, Grete Stueckgold and Kathryn Meisle; and 29, Charles Kullman.

Britain Compositions on MacDowell Colony Program

Three songs from the pen of Radie Britain, Chicago composer, were offered on the chamber music concert given by members of the MacDowell Colony at Peterborough, N. H., at Colony Hall, on July 31. The songs—The Wanderer's Evening Song, When We Shall Part and Mach' auf die Tür—were sung by Marie Murray, contralto. Miss Britain spent six weeks at the Colony last summer.

OBITUARY

(*Continued from page* 18)

attended Oxford, travelled on the Continent and studied music in Dresden. In 1899 he married Sybil, daughter of Baron de Hochepied Larpent. At Shirehampton he formed and conducted a choral society in music ranging from Tudor to modern works. He was president of the Bristol Madrigal Society and a leading patron of Rutland Boughton's festival enterprise at Glastonbury. In 1924 he gave a season of opera at Clifton and in 1926 at Bristol, producing works of Mozart, Vaughan Williams, Ethel Smyth, de Falla, Stanford, and himself. Miles composed several operas, among them Westward Ho, Markheim, and others; The Grecian Urn, for choir and orchestra; to Autumn, for paritone, oboe, clarinet and string quartet. In 1926 he received the honorary degree of D. Litt. from Bristol University. B. K

Ricardo Villa

MADRID.—Ricardo Villa, director of the Municipal Band of Madrid, died here recently. Through his work with this band, which he founded twenty-six years ago, Villa elevated the entire tone of popular music and taste in every corner of Spain. The band played not only the lighter pieces in vogue, but also works of Beethoven, Wagner, and others, down to such moderns as Ravel and Stravinsky. For many years Villa was orchestra conductor at the Teatro Real. Among his better-known compositions are the opera Raimundo Lulio; Cantos regionales asturianos, a suite for orchestra; Rapsodia asturiana, for violin and orchestra; and the Zarzuelas, El Crito de la Vega and El patio de Monipodio. J. M. F.

Concert Management Vera Bull Hull Notes

Several artists under Concert Management Vera Bulll Hull have had numerous summer appearances. Earl Weatherford, tenor, was reengaged for the operatic season at Chautauqua, N. Y., singing in Madam Butterfly, Robin Hood, and Yeomen of the Guard.

Foster Miller, bass-baritone, was engaged for the season of opera at the Cincinnati Zoo, his performances including appearances as Ramfis, King Henry, Plunkett and Zuniga.

Harrison Christian, baritone, sang a performance of Rigoletto with the Atlantic City Steel Pier Opera Company. Mr. Christian was also soloist with the National Symphony Orchestra in Washington, D. C. at the Potomac Watergate, singing Eri tu of Verdi and the Prologue from Pagliacci, with Burle Marx, Brazilian conductor.

Irene Williams, soprano, was heard in Philadelphia as Robin Hood Dell as Nedda in Pagliacci, as Micaela in Carmen and also in Secret of Suzanne. Miss Williams sang a performance of Mozart's Cosi fan Tutte with the Steel Pier Opera Company at Atlantic City, a repetition from last year

Robert Crawford, baritone has spent considerable part of the summer in his native Alaska, but before going he gave recitals at the State Normal School, Bellingham, Wash., and at the State Normal School in Ellensburg, Wash.

The Marianne Kneisel String Quartet broadcast over NBC a memorial program for Franz Kneisel, and gave a Sunday evening concert in joint recital with Ora Witte, soprano, at the Starlight Theatre in Pawling, N. Y.

Florence Hardeman, violinist, has played at Lake Mohonk this summer, and Catherine Toomey has sung on the Columbia Broadcasting network with Howard Barlow's orchestra in a guest appearance.

Frances Hall and Rudolph Gruen have continued to entertain the radio audiences by their broadcasts. During the summer they played from the Cleveland station of the National Broadcasting Company, since they have spent the summer in Erie, Pa.

Marion Bauer has had an active summer with lecture-recitals at Mills College, Cal., during July and at Chautauqua, N. Y., during August.

John S. Vogel

PITTSBURGH, PA.—John S. Vogel, eighty-three, dean of Pittsburgh organists, died on September 5. Requiem High Mass was celebrated in St. Philomena's Church here, where he had served for fifty years. R. L.

Jefferson B. Webb

DETROIT.—Jefferson B. Webb, general sales manager of the advertising department of the Detroit News, died here on September 29. He was fifty-three years old, a native of Shullsburg, Wis. Mr. Webb formerly was manager of the Detroit Symphony Orchestra and the Civic Opera. In 1930 he became manager of the radio station of the Detroit News. R. P.

Italo Azzoni

PARMA, ITALY.—Italo Azzoni, eighty-one, teacher of Arturo Toscanini, died on October 1. Maestro Azzoni was a former director of the Metropolitan Opera. After several seasons with the American organization, he returned to his own country and for thirty years was instructor in harmony and composition at the Arrigo Boito Conservatory. R. P.

Harry Eldridge Tower

WESTFIELD, N. J.—Harry Eldridge Tower, associate editor and music editor of the Brooklyn Citizen, died at his home here on September 28. Mr. Tower had also been assistant city editor, city editor and dramatic editor of the Citizen. He was seventy-seven years old and is survived by a daughter. P. R.

Francis Key Gilmore

BALTIMORE.—Francis Key Gilmore, great-grandson of Francis Scott Key, author of the words of The Star-Spangled Banner, died September 18 at his home, Lochraven Estate, Summerfield. He was sixty years old.

Charles Turner

LONDON.—Charles Turner, seventy years old, father of Eva Turner, soprano of Covent Garden, died in his seat at the opera on September 26 while his daughter was singing the second act of Der Freischütz. R. P.

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IRVING SCHMETTERLING,
pupil of Mme. Clay-Küzdö, as Count Homonay in The Gypsy Baron, a rôle he played recently with the New York Light Opera Guild at the Heckscher Theatre.

AMY ELLERMAN (center)
with Irene Dunne (right) and Viriginia Reid. Miss Ellerman's coming engagements include appearances in Elijah, in Yonkers, N. Y., November 18, and as soloist with the Octave Club of Norristown, Pa. (Marion Spangler, conductor) in Vaughan Williams' Magnificat on December 18, and for the Gloversville (N. Y.) Men's Glee Club in February. She has removed to West Seventy-second street, New York, following her recent return from Hollywood, where she coached her artist-pupil, Irene Dunne. Virginia Reid, also of the films, will be in New York this season to prepare for a singing career under Miss Ellerman's guidance. In addition to her other activities, Miss Ellerman is to give a course of voice culture for choir and choral directors, in affiliation with the Guilmant Organ School of New York.

"BIG CHIEF" FRANK LA FORGE
with "Peggy" in the Canadian woods.

EDWIN GRASSE,
blind violinist, organist and composer, riding horseback in the country.

A SUMMER MEETING AT CHAUTAUQUA.
Left to right: Ernest Hutcheson, Mrs. Conradi, Mrs. Hutcheson, Austin Conradi, and (in front) Constance Conradi at Chautauqua, N. Y., this summer, where Mr. Conradi assumed the duties of Mr. Hutcheson as director of the piano department during the latter's absence.

EADY ARENDT, contralto, and GRACE LEADENHAM AUSTIN,
composer, at Lake Placid, N. Y., where the two appeared in a concert at Whiteface Inn. Miss Arendt sang two Austin songs, Day Dreams and Prayer of Trustfulness, with the composer at the piano.

ELEANOR STEELE and HALL CLOVIS
on vacation in Montana. They sailed recently for their third European tour. They will sing at the Russian Festival in Paris on October 26 in an orchestral concert conducted by Albert Wolff. They will also be heard in Monte Carlo with orchestra on December 6. The opening concert of the tour was in Copenhagen on October 9.

THE HILGER TRIO
(left to right, Greta, Elsa and, on the extreme right, Maria) with their hostess, Mrs. Francis Smiley, at Lake Mohonk, N. Y. On September 20 the trio gave a concert there with Mrs. Smiley playing the organ part of the Beethoven triple concerto.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by H. Hewett, Cleveland

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